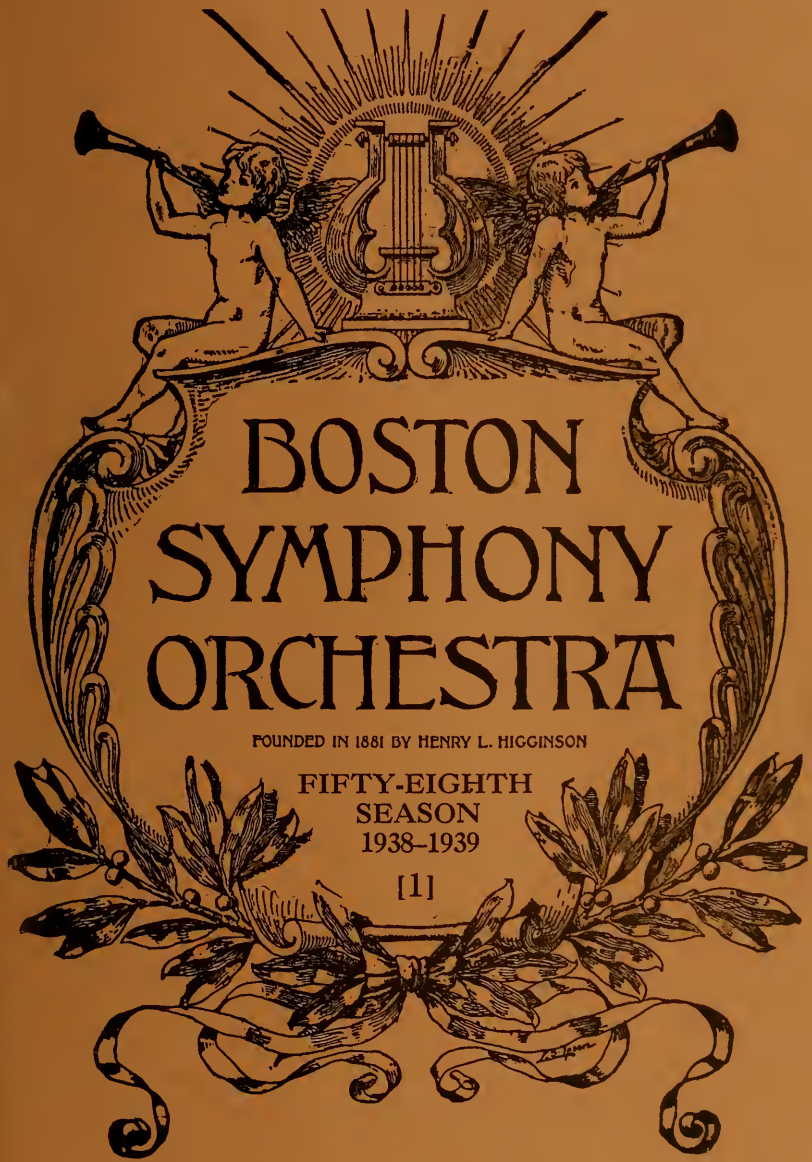
New York Programmes

Carnegie Hall

Fifty-third Season in New York



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-EIGHTH SEASON
1938–1939

Thursday Evening, November 17
Saturday Afternoon, November 19

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

SERGE KOUSSEVITZKY, *Conductor*

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VALKENIER, W.
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SINGER, J.
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Horns

SINGER, J.
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VOISIN, R.

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Carnegie Hall • New York

Fifty-third Season in New York

FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *November* 17

AND THE

First Matinée

SATURDAY AFTERNOON, *November* 19

with historical and descriptive notes by

John N. Burk

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Chairman, Friends of the
Boston Symphony Orchestra

Carnegie Hall

FIFTY-THIRD SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST EVENING CONCERT

THURSDAY, NOVEMBER 17

Programme

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro — moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

The music of these programmes is available at the 58th Street Library.

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year. The most recent performance was on January 29, 1938.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud." ' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.' " — PHILIP HALE.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochrondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these

events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an

interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic

background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 7), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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SYMPHONY NO. 5, IN C MINOR, Op. 67

By Ludwig van Beethoven

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the

" Theater an der Wien " on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of " new and unheard " music of Beethoven, it began with the Pastoral Symphony (there numbered " 5 "), the Aria, "Ah, perfido " (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered " 6 "), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: " I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was March 25, 1937.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST AFTERNOON CONCERT

SATURDAY, NOVEMBER 19

Programme

BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

COPLAND.....“El Salón México”

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

STEINWAY PIANO

The music of these programmes is available at the 58th Street Library.

realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the

woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apos-

trophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

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"EL SALÓN MÉXICO"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

"El Salón México" had its first performance August 27, 1937, by the *Orquesta Sinfónica de México,* under Carlos Chavez. It was repeated at a free concert for workers on September 12 by the same orchestra. There was a broadcast performance at the studios of the National Broadcasting Company in New York, May 14, 1938, Sir Adrian Boult conducting as guest. The work was chosen as one of two to represent the United States at the festival of the International Society for Contemporary Music which was held in London last summer. Sir Adrian Boult there conducted *"El Salón México,"* June 24, 1938. It was performed at the Boston Symphony Concerts, October 14, 1938.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, military drum, *tambour de Provence,* bass drum and cymbals, piano, Chinese blocks, wood block, gourd, xylophone. The dedication is to Victor Kraft.

THE title of *"El Salón México"* and the circumstances under which it was written have been kindly supplied by the composer:

"During my first visit to Mexico, in the Fall of 1932, I conceived the

idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his native land wants to return bearing musical souvenirs. In this case my musical souvenirs must have been very memorable, since it wasn't until 1933 that I began to assemble them into the form of an orchestral work.

"From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called *'Salón México.'* No doubt I realized, even then, that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico: the Mexico of the ancient civilizations or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the *'Salón México.'* Because in that 'hot spot,' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music.

"I followed no general rule in the use of the themes that I treated. Almost all of them come from the *'Cancionero Mexicano'* by Frances Toor, or from the erudite work of Ruben M. Campos, *'El Folk-lore y la Musica Mexicana.'* To both authors I owe thanks. Probably the most direct quotation of a complete melody is that of *'El Mosco'* (No. 84 in the book by Campos), which is presented twice, immediately after the introductory measures (in which may be found fragments of *'El Palo Verde,'* and of *'La Jesusita'*)."

~

Aaron Copland has studied music since his thirteenth year. Graduating from public high school in Brooklyn, he continued pianoforte study with Victor Wittgenstein and Clarence Adler. Rubin Goldmark was his teacher in harmony and composition. In 1921 he went to Paris and remained there for three years, studying composition under Nadia Boulanger. During this time he also studied piano with Ricardo Vines. He was awarded a Guggenheim Memorial Foundation Fellowship through two years beginning October 1925.

Mr. Copland has always taken an active interest in the furthering of modern music. He has been a director of various organizations devoted to this cause and has frequently written for magazines, using a marked literary ability to bring the more promising talents of other composers to public attention. He has long been a member of the executive board of the League of Composers, and a director of the International Society for Contemporary Music. He was director of the festival of contemporary music at Yaddo, Saratoga Springs, New York,

during its first two years, and carried on with Roger Sessions from 1928 to 1931 the Copland-Sessions concerts in New York which were devoted to the presentation of American music. He gave lectures in the music department at Harvard University, in 1935, and has subsequently given regular series of lectures at the New School for Social Research in New York.

Aaron Copland has not allowed these time-taking activities to stand in the way of his own development as a composer. He has written numerous works for large and small orchestra, for chamber combination, for chorus, for piano. There has also been music for stage performance, for the film, and for radio. Performances of his music by American and European orchestras, at various music festivals, by broadcast, and on phonograph records, are too numerous to list. The following of his works have been played at the concerts of the Boston Symphony Orchestra:

1925. February 20, Symphony for Organ (Nadia Boulanger, organist) and orchestra.
1925. November 20, Music for the Theatre.* (First performance.)
1927. January 28, Concerto in one movement, for piano (Mr. Copland, pianist) and orchestra. (First performance.)
1928. December 14, Two Pieces for string orchestra.
1932. February 19, Symphonic Ode. (First performance.)
1935. February 15, First Symphony (revision of the organ symphony).

In addition to the orchestral works listed above, there are the following: "A Dance Symphony" (from the ballet "Grohg"), "Statements," and "Music for Radio." Mr. Copland has written two ballets in one act, "Grohg" and "Hear Ye, Hear Ye!" These have been performed, as well as "The Second Hurricane," a play-opera for high school performance.

For smaller chamber combinations, there are Two Pieces for string quartet (from which the "Two Pieces for String Orchestra" is derived); Two Pieces for violin and piano; "Elegies" for violin and viola; "Vitebsk," a study on a Jewish melody, for violin, 'cello and piano; "As It Fell Upon a Day," for soprano, flute and clarinet; and a set of piano variations. Also for solo piano are: "The Cat and the Mouse" and a "Passacaglia." Choral works include: "The House on the Hill" (for women's voices *a capella,* on a poem of E. A. Robinson); "An Immorality" (for women's voices, with piano, poem by Ezra Pound); "What Do We Plant?" (for junior high school chorus).

He has just completed "Billy the Kid," a one act ballet for "Ballet Caravan."

*The "Music for the Theatre" was performed by this orchestra at the Berkshire Festival, August 7, 1938.

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The most recent performances by this orchestra were at the Friday and Saturday concerts, October 21–22, 1938.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is un-

usually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which – Heaven be praised! – appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann – that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill me with joy."

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Second Pair of Concerts

Thursday Evening, January 5

Saturday Afternoon, January 7

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale*."

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

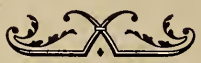
"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three

times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form; for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

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Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
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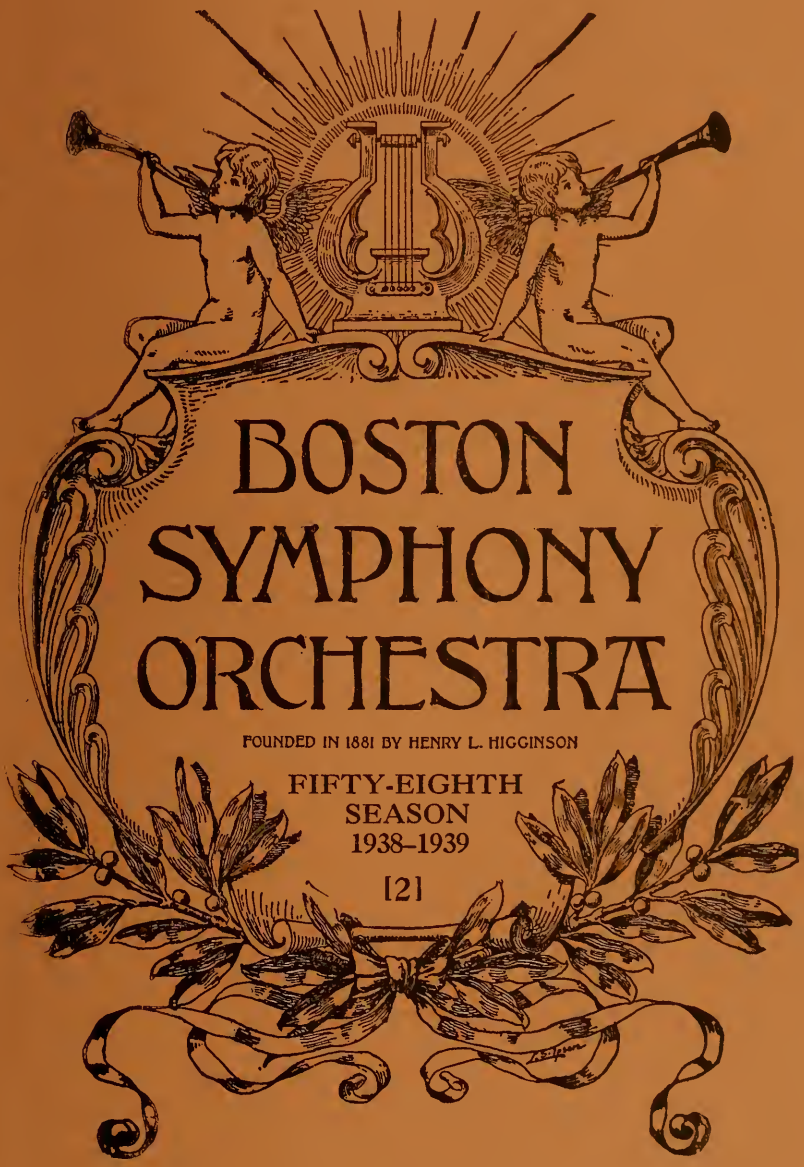
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[2]

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[Fifty-eighth Season, 1938–1939]

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LAUGA, N.
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RESNIKOFF, V.
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HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
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LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
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ZUNG, M.
DIAMOND, S.
BEALE, M.
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BRYANT, M.
MURRAY, J.
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SEINIGER, S.
DICKSON, H.

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FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

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ZIGHERA, A.
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DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
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ZIMBLER, J.

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VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
FRANKEL, I.
JUHT, L.
GIRARD, H.
DUFRESNE, G.
DELESCLUSE, P.
BARWICKI, J.

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LAURENT, G.
RATEAU, R.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÀ, J.

Librarian

ROGERS, L. J.

Carnegie Hall · New York

FIFTY-THIRD SEASON IN NEW YORK

FIFTY–EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *January* 5

AND THE

Second Matinée

SATURDAY AFTERNOON, *January* 7

with historical and descriptive notes by

JOHN N. BURK

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Edward A. Taft
Chairman, Friends of the
Boston Symphony Orchestra

Carnegie Hall

FIFTY-THIRD SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND EVENING CONCERT

THURSDAY, JANUARY 5

Programme

VIVALDI.....Concerto in D minor for Orchestra with Organ
(Edited by A. Siloti)

I. Maestoso
II. Largo
III. Allegro

HINDEMITH.....Symphonic Dances

I. Langsam — Mässig bewegte ganze Takte
II. Lebhaft
III. Sehr langsam
IV. Mässig bewegt, mit Kraft

(First performance in New York)

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

The music of these programmes is available at the 58th Street Library.

CONCERTO IN D MINOR, *Op.* 3, No. 11

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI

Vivaldi's Concertos of this set were written for four violins, two violas, 'cello, and organ bass. Siloti has arranged this one for wood winds in twos (with double-bassoon), organ, and string orchestra. There is another arrangement by Sam Franko.

This concerto in the arrangement of Siloti has been performed at the Friday and Saturday concerts of this orchestra, October 10, 1924, October 25, 1929, and May 1, 1936.

THIS concerto bears its story of neglect, confusion, and restitution. It was the eleventh of a series of twelve *concerti grossi,* Op. 3, which were entitled *"L'Estro armonico"* ("Harmonic inspiration"), and appeared in Amsterdam about 1714 or 1716, under the publication of *"Roger et le Cene,"* dedicated to Ferdinand III of Tuscany. Johann Sebastian Bach, probably in the last years of his Weimar period, made a transcription of the concerto for organ with two manuals and pedal. Bach's copy of the original and his transcription rested for many years, safe, but unknown, in the State Library at Berlin. At last, in 1840, the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was published by F. K. Griepenkerl, in the Peters Edition at Leipzig, not as Vivaldi's score, not even as Sebastian Bach's, but as the work of his son Wilhelm Friedemann Bach. The error is explained by examination of the manuscript. The cover is missing, and at the top of the first page of the music appears, in the faint but indisputable script of Bach's eldest son: "Di W. F. Bach," and underneath a line which must be said to acquit him of misappropriation: *"Manu mei Patris descriptum."* The supposed original organ concerto of Friedemann Bach had a long and wide vogue. Vivaldi's rightful authorship was established once and for all by Max Schneider's "The So-Called Original Concerto in D minor of Wilhelm Friedemann Bach" (Bach Jahrbuch, 1911).

In addition to the concerto here played, the following works of Vivaldi have been performed at Boston Symphony concerts:

1913. March 8. Concerto in G major for Violin with String Orchestra. Eugene Ysaye, Violinist; Dr. Karl Muck, Conductor.

1926. February 12 and April 30. Concerto in E minor for String Orchestra. Edited by A. Mistovski.

1927. January 14. Concerto in A minor for Strings. Edited by Sam Franko; Alfredo Casella, guest conductor.

1928. March 16. *"L'Estate"* ("Summer"), Concerto No. 2 for Strings, with Piano and Organ from "The Four Seasons." Edited by Bernardino Molinari.

1936. November 13. *"La Primavera"* ("Spring"), Concerto No. 1 from "The Four Seasons." Edited by Bernardino Molinari.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a female orchestra and choir. He was a priest, and generally called *"il prete rosso,"* "from his custom of wearing a semi-clerical habit of red," Mr. Molinari has conjectured. But Mr. Hale has quoted the memoirs of Goldoni, a contemporary of Vivaldi, who states explicitly that "the Abbé Vivaldi was called 'the red priest' on account of his red hair."

Again Mr. Hale quotes Ernst Ludwig Gerber, who in his *"Lexicon der Tonkünstler"* (Leipsic, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

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SYMPHONIC DANCES

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The score of the "Symphonic Dances" is dated 1937. The first performance was given in London under the direction of the composer, December 3 of that year. The first performance in America was at a concert of the Chicago Symphony Orchestra, March 3, 1938, Hindemith again conducting.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, glockenspiel and strings.

IN THE year 1937, Hindemith began what he intended to be the music of a ballet for the dancer and choreographer, Leonide Massine. When the scheme for the ballet became fixed upon the subject of St. Francis of Assisi, he diverted his musical sketches to symphonic uses, and completed the present score in the autumn.* He thereupon conceived and carried out a quite different music for the ballet, which was entitled *"Nobilissima Visione."*†

The "Symphonic Dances," although less developed than a symphony, take a symphonic outline in the succession of movements, the scherzo coming before the slow movement. There follows a condensation of the analysis contributed to the programmes of the British Broadcasting Corporation Orchestra of London.

"The music opens with a slow introduction based on a march-like theme which is repeated with varying orchestration. This leads into the main first movement in quick 3-4 time. It is the most tuneful of the four. It is based on three themes of similar character. The first is introduced by the first violins and is treated fugally by the strings. The second is given mainly to the wood wind; the third is heard first on solo strings. A rhythmic transformation of the march theme in the introduction is announced by the trombones. This, and the first theme, are worked throughout the following sections, but the third reappears and brings the movement to a climax.

"The second movement corresponds to the Scherzo of a symphony. It opens with a striking motif, immediately followed by a theme of irregular rhythmic formation. Another subject is introduced by the first clarinet, and is developed, leading to some fine chords in the brass. After a recurrence of the first theme, a slower section is introduced, consisting of three parts, each punctuated by a pause on a common chord. Then we return to the first section of the movement in the original tempo, but transformed to 6-8 rhythm.

"The slow movement begins with a passage for strings, over which the first clarinet has an elaborate arabesque type of melody. Another melody is introduced as a flute solo. After a large climax, the movement closes with a quiet section, based on the clarinet and flute melodies.

* For this information we are indebted to Ernest R. Voigt of the Associated Music Publishers, Inc.

† *"Nobilissima Visione,"* a ballet depicting scenes in the life of St. Francis of Assisi, was first mounted at the Drury Lane Theatre in London, by Leonide Massine, and has figured in this season's American tour of the *Ballet Russe de Monte Carlo*, under the title "St. Francis." It was performed in Boston on November 9 of this year.

"A rather slow introduction to the last movement has a vigorous theme on the strings and wood wind. This is developed in various sections of the orchestra, and succeeded by a theme of more purely harmonic character which leads into the Allegro. The main subject is a long melody given out by the 'cellos, violins, bassoons, and horn, accompanied by quick repeated notes. A subsidiary section leads to some forceful unison and octave passages on the strings, punctuated by outbursts on the wind. A quieter section follows in which the long melody appears as a bassoon solo, strings accompanying *pizzicato*. After more development of this theme, the introduction is reintroduced and its material subjected to further treatment, culminating in a brilliant passage for the whole orchestra, with which the work closes."

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss, or French impressionism, but he soon developed an independent style. Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms approaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has always made music consistent with the experience of a practicing musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper and ink. He could never have been capable of writing music in patterns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself

or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, confused by the individuality, the fantasy, the descriptive ambitions of the artist.

The slogan *"Gebrauchsmusik,"* or "Utility Music," has become attached to him on account of his readiness to contribute music for every existing channel of propaganda in the interest of widening the circle of listeners. He has written music adaptable to the films, to brass bands, for the radio and other mechanical contrivances. He has provided pieces of progressive difficulty for educational work in instrumental ensembles, instrumental accompaniment for children's play, and the *"Lehrstück,"* a choral work in which the audience is supposed to take part.

"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding where he has debased his art by giving it a practical purpose. They would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor the tonal advantages of an instrument is not to flatter the vanities and exhibitionisms of the virtuoso. To inculcate the beauty of his art as he conceives it, as thoroughly and as broadly as he can, does not mean to break it down to a dead level of insignificant commonplace in search for circulation and profit. Hindemith could not make himself a "popular" composer in that wider sense without going directly against the sound and estimable instincts which have always guided him. His point of view in all its respects can be easily identified with that of the eighteenth century or earlier periods. Bach probably felt no sort of degradation when he supplied, as a matter of course, cantatas for weekly church services, written for such singers and players as he could muster. And Mozart seems to have been cheerfully ready to supply utility music in the way of a serenade for a dinner party, or a concerto for a musician friend, shaped obligingly to the numbers and abilities of those who were to play (if decidedly above their æsthetic capacities). In the eighteenth century type, where the form, the procedure, the boundaries are more or less prescribed, facility is no stigma, but expected and inevitable. The composer need not search for a vast thesis, wait for an emotional peak in his inner

life, ponder some universal concept, and create a new and mighty form to express it in tone. If a sense of melody is alive within him, his invention well sharpened and alert, the sonata, concerto, or other pattern desired will be forthcoming readily enough.*

Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it to the succeeding generations. The art of the renaissance survived and grew only because the greater master considered it his sacred charge to teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly ready to adopt any stylistic or technical felicity that appealed to him. Conditions in the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.

* An interesting example of Hindemith's facility is the *"Trauermusik"* for String Orchestra which he wrote in 1936, on the occasion of the death of King George V. The composer happened to be in London when the late monarch died on January 20, and receiving his commission from the British Broadcasting Corporation on January 21, played the viola solo in a radio broadcast of the completed score on the following day. H. H. Stuckenschmidt has called this a "masterpiece" which "cannot be dismissed as unimportant 'occasional' music."

Compare this with an anecdote related by G. Carpani about Haydn during his stay in London. A ship's captain came to the composer in his lodgings, and ordered a march to be performed by a brass band at a ceremony before the sailing of his boat which was scheduled for the following day. Haydn composed on the spot not one march but three, that his client might have a choice.

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long

interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which — Heaven be praised! — appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann — that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill me with joy"

On September 30, Brahms, ready to be hurt and disappointed at

not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale*."

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form;

for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by

using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna*.* In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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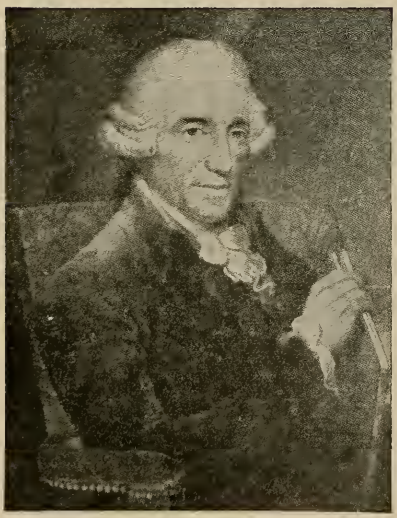
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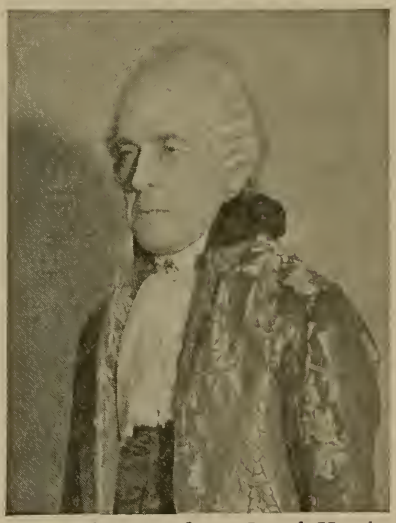
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SECOND AFTERNOON CONCERT

SATURDAY, JANUARY 7

Programme

HAYDN.....Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro: Trio
IV. Finale: Presto

DUKELSKY.....“Dédicaces,” for Piano and Orchestra, with Soprano obbligato

I. L’Envoi
II. à la Ville
III. à la Campagne
IV. à la Mer
V. Epilogue

Soprano: MARGUERITE PORTER

(*First performance in New York*)

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

SOLOIST

JESÚS MARÍA SANROMÁ

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The music of these programmes is available at the 58th Street Library.

SYMPHONY IN B-FLAT MAJOR, NO. 102

(No. 9 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 – he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He

points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

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"DÉDICACES" FOR PIANO, ORCHESTRA, AND WOMAN'S VOICE OBBLIGATO

By VLADIMIR DUKELSKY

Born in Pskov, Russia, October 10, 1903

Vladimir Dukelsky's *"Dédicaces"* is a setting of a text by Guillaume Apollinaire. The music was begun, according to information from the composer, in 1934, and completed last spring. The first performance was given by this orchestra in Boston, December 16, 1938.

The orchestration is as follows: three flutes and piccolo, two clarinets and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, harp, timpani, bass drum, cymbals, military drum, tam-tam, castanets, tambourine, xylophone, glockenspiel, wood block, sand paper (*planches d'émeri*) and strings, with piano and soprano solo.

THE composer has likened his piece, although not in its title, to "a three-movement piano concerto with a vocal epigraph" adding that it is "in no way descriptive." "Apollinaire breathlessly describes those features of his existence in the city, the country, and on the water that startled or touched him the most. Thus the soprano becomes the narrator, while the solo pianist could perhaps be likened (this time literally) to a man pitched against the universe of the orchestra."

The following is condensed from the composer's analysis:

I. There is a brief Introduction (*"L'Envoi"*: *Moderato assai, C–A*) in which the soprano sings the full text to a light orchestral accompaniment:

O vous chers compagnons!
Sonneries électriques de gares, chant des moissonneuses,
Traîneau d'un boucher, régiment des rues sans nombre — cavalerie des ponts,
Nuits livides de l'alcool — les villes que j'ai vues vivaient comme des folles —
Te souviens tu des banlieues et du troupeau plaintif des paysages —
Les cyprès projetaient sous la lune leurs ombres.
J'écoutais cette nuit au déclin de l'été
*Un oiseau langoureux et toujours irrité, et le bruit éternel d'un fleuve large et sombre.**

II. TO THE CITY (*Allegro non troppo,* E minor — more or less)

* The following translation was made by George Davis:

Oh dear companions!
Electric signals of railway stations,
Song of the harvesters,
A butcher's truck,
Regiment of streets without number,
Cavalry of bridges,
Livid nights of alcohol,
Cities that I have seen live like madwomen,
Do you recall the suburbs and the plaintive herd of landscapes?
Beneath the moon the cypress trees cast their shadows,
This night of summer's waning I hear
a languishing and ever restless bird
and the eternal rushing of a broad and sombre river.

is energetic and almost ruthless in feeling. A certain affinity with the usual sonata form is apparent. The movement ends *ff* in E minor.

III. To the Country (*Andantino poco,* C major). This is very diatonic and peaceful, almost pastoral in subject matter and simple in form. The principal theme is sung by the strings *molto cantabile.* The middle section, based on an ascending "arpeggiato" figure, is a dialogue in the shape of a canon for piano and orchestra. The ending is peaceful, with the piano slowly reiterating the *"arpeggiato"* figure, C major.

IV. To the Sea: Epilogue (*Allegro — Presto — Largamente;* in E — more or less) starts with a bomb-like explosion from the orchestra which announces the difficult and intensely dynamic piano cadenza. This is followed by the broad and sharply-edged principal subject, which is immediately taken up by the piano. The cadenza is elaborated upon by the orchestra and then used in counterpoint with the principal subject. An extensively developed middle section is based on a theme *molto sonore,* at first vaguely indicated by the piano, then taken up by the clarinets with an undulating string accompaniment. There follows a *presto* based on the principal theme of the first movement (trombone). At length the principal subject of the *finale* returns hymn-like (*largamente*). The Conclusion consists of the last few lines of the verse sung *pp.*

Vladimir Dukelsky is a dual personality of music, having, in addition to his considerable number of works in the serious forms, composed liberally and successfully in the popular field. As a composer of musical comedies or cinema music, he is known as Vernon Duke.

Mr. Dukelsky is of Georgian and Spanish ancestry. Showing great precocity as a composer, he studied as a young boy composition with Glière, and piano with Dombrovsky, entering the Kiev Conservatory of Music at the age of thirteen. After the war, when he was living in western Europe, his talents came to the attention of Diaghilev, who ordered from him in 1924 the ballet *"Zéphyr et Flore,"* which was duly produced. The composer made his home in the United States in 1929, and has since become a citizen.

A suite from *"Zéphyr et Flore"* was performed at the Boston Symphony concerts, April 29, 1927. The First Symphony, in F major, had its first performance in this country at these concerts March 15, 1929. The Second Symphony, in D-flat major, had its first performance when it was played by this Orchestra April 25, 1930. The "Epitaph" for soprano solo, chorus and orchestra, had likewise its first public performance when it was heard at the Boston Symphony concerts, April 15, 1932 (Cecilia Society Chorus, Adele Alberts, Soprano). There is a piano concerto, composed in 1924. The oratorio, "The End of St. Petersburg" (first performed by the Schola Cantorum in New York) was written in 1937. Works for chamber combinations include "Dushenka," duet for women's voices and chamber orchestra

(1927); a piano sonata (1927); a Trio for Flute, Bassoon and Piano (1930); a Ballade for Piano and Small Orchestra (1931); an Étude for Piano and Bassoon (1932); *"Capriccio Mexicano"* (violin and piano, 1933). "Three Caprices for Piano" was written in 1937. There is a Serenade for String Quartet of the same year. *"Le Ciel,"* a symphonic piece, was written in 1938. Also of the present year are five songs to words of Robert Hillyer and Charles Henri Ford; *"Entr'acte,"* a ballet by Georges Balanchine; *"Hommage à Boston,"* a suite for piano.

The operetta *"Yvonne,"* produced in London in 1926, was the first of a succession of light stage pieces by "Vernon Duke." Others have been "The Ziegfeld Follies of 1936"; a considerable part of "The Show is On"; "Garrick Gaieties"; "Walk a Little Faster"; "Americana"; "Three's a Crowd"; and others. He has written accompaniments for film music produced by Paramount and United Artists. A new musical play, "The Carousel," written in collaboration with Robert Nathan and Georges Balanchine, lyrics by Ted Fetter, is to be produced next January.

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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. Besides numerous recitals, in European and American cities, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By Peter Ilitsch Tchaikovsky

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love

(the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his

state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

~

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

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Friday Evening, February 10

Saturday Afternoon, February 11

SPECIAL PENSION FUND CONCERT

Full announcement on pages 16 and 17

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that, hearing it, you felt just as I did while writing it, and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready – that is to say, if the disposition for work is there – it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves. and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst ol this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again – often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*. lasted long without intermission, no artist could survive it. Thc strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you – and you alone – the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations

towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless – a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally

my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing – that I shall always keep a happy memory of this place.

"P.S. – Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
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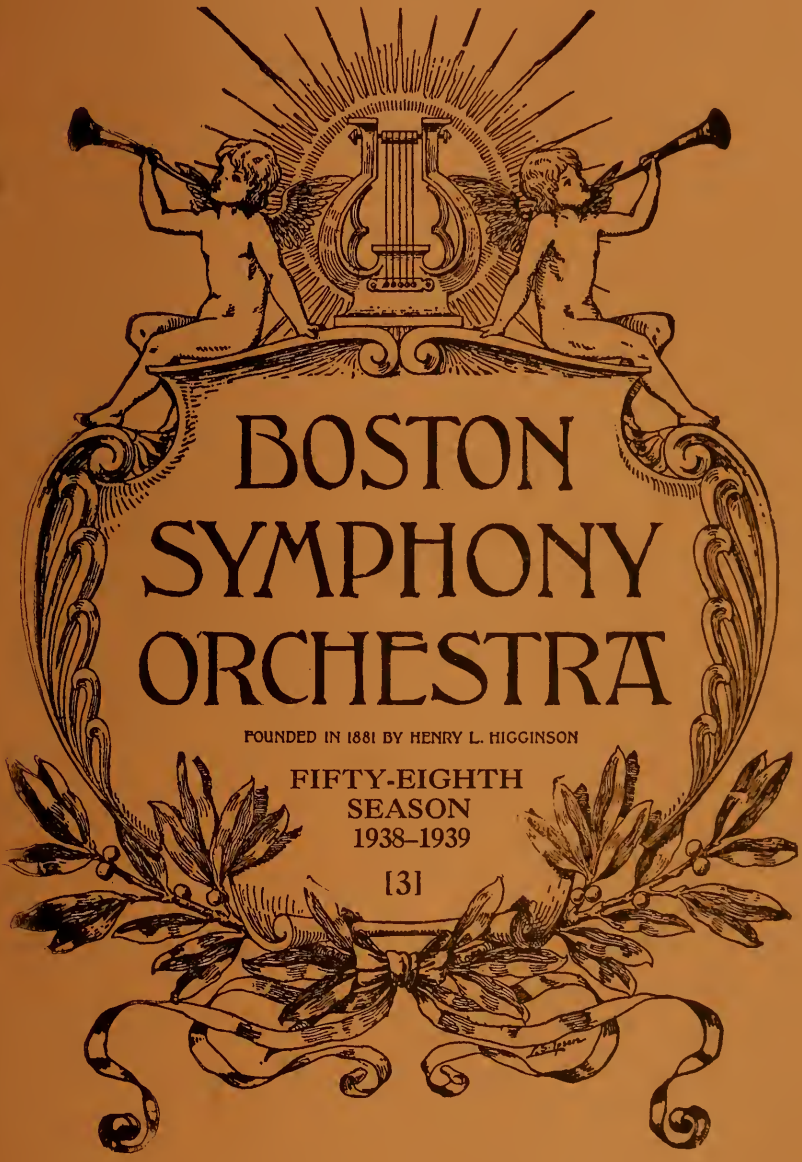
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Fifty-third Season in New York



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-EIGHTH SEASON 1938–1939

[3]

Friday Evening, February 10

Saturday Afternoon, February 11

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

SERGE KOUSSEVITZKY, *Conductor*

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Carnegie Hall · New York

Fifty-third Season in New York

FIFTY–EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Richard Burgin, *Assistant Conductor*

Concert Bulletin of the Third Concert

FRIDAY EVENING, *February* 10

AND THE

Third Matinée

SATURDAY AFTERNOON, *February* 11

with historical and descriptive notes by

John N. Burk

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Chairman, Friends of the
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Carnegie Hall · New York

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

The programmes have been changed as follows:

THIRD EVENING CONCERT

FRIDAY, FEBRUARY 10, *at* 8:45

Programme

HAYDN.....Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

SCRIABIN.....“The Poem of Ecstasy,” *Op.* 54

INTERMISSION

MOUSSORGSKY.....“Pictures at an Exhibition,” Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

THIRD AFTERNOON CONCERT

SATURDAY, FEBRUARY 11, *at* 2:30

Programme

MOZART.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

HINDEMITH.....Symphonic Dances (Two Movements)

III. Sehr langsam
II. Lebhaft

BLOCH.....“Schelomo” (“Solomon”), Hebrew Rhapsody for Violoncello and Orchestra

INTERMISSION

MOUSSORGSKY.....“Pictures at an Exhibition,” Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

SOLOIST

JEAN BEDETTI

(OVER)



KOUSSEVITZKY AS HAYDN, in a costume designed by Robert Edmond Jones. (For details of Pension Fund Concert, Carnegie Hall, Wednesday Evening, February 8, see page 12.)

(OVER)

Carnegie Hall

FIFTY-THIRD SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD EVENING CONCERT

FRIDAY, FEBRUARY 10

Programme

BRUCKNER.....Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo (Allegro-Andante-Allegro moderato)
III. Adagio
IV. Solemnly (not fast)

INTERMISSION

MOUSSORGSKY.....“Pictures at an Exhibition,” Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

Extra concert for the benefit of the Orchestra's Pension Fund, Carnegie Hall, Wednesday, February 8, at 8:45.
(See page 12.)

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 8 IN C MINOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896

This symphony, begun in 1884 and finished in revision in 1890, was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony had its first performance in this country by the Boston Symphony Orchestra, Max Fiedler conductor, March 12, 1909. There was a second performance "by request" in the following month (April 24). The symphony was revived by Serge Koussevitzky on March 22, 1929.

It is scored for three flutes, three oboes, three clarinets, three bassoons and contrabassoon, eight horns (four interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, three harps and strings.

The symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out by Artur Nikisch at the Leipzig Gewandhaus. The symphony made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms camp, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Symphony had

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slightly compressed. A much longer setting of this coda ended *pianissimo*. The Scherzo, standing next, was also very little changed in the final revision: alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

its first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its programmes. Hans Richter conducted. The success of the symphony was such, even in this Brahms stronghold, that even the ferocious Edouard Hanslick, while denouncing the music in the terms fully expected of him, was compelled to acknowledge it a popular triumph. "How was the symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths, etc." Hanslick pointedly strode from the hall before the *Finale*. Another critic called it "The masterpiece of the Bruckner style." Hugo Wolf wrote: "The work renders all criticism futile; the *Adagio* is absolutely incomparable." And Kalbeck of the opposite clan, henchman and destined biographer of Brahms, was forced to admit Bruckner "a master of instrumentation" whose symphony was "worthy of its sole position on the programme."

The Bruckner who had been an unknown in Vienna for so many years became a public figure, a celebrity whom one pointed out on the streets. But Bruckner never acquired city ways. He never changed his manner of dress nor lost his provincial accent. To the end he was a true son of the small Austrian village of Ansfelden. The following description of his quarters and daily routine in Vienna is taken from the monograph of Gabriel Engel:

"He lived in a small, simple apartment of two rooms and kitchen which were kept in order by an old faithful servant, Kathi, who for twenty years had spent a few hours each day attending to the bachelor's household. In the blue-walled room where he worked stood his old grand piano, a harmonium, a little table and some chairs. The floor and most of the furniture were littered with music. On the walls hung a large photograph and an oil painting of himself. From this room a door led to his bedroom, the walls of which were covered with pictures of his 'beloved Masters.' On the floor stood a bust of himself which he was pleased to show his friends, who relate that he would place his hand upon its brow, smile wistfully, and say: 'Good chap!' Against the wall stood an English brass bed presented to him by his pupils. This he called 'My luxury.' At home he would go dressed even more comfortably than on the street, merely donning a loose coat if a guest was announced. Kathi knew exactly at what hours guests were welcome. If the Master was composing, no one was permitted to disturb him. At other times he went in person to meet the caller at the door.

"Bruckner worked, as a rule, only in the morning; but sometimes he would get up during the night to write down an idea that had suddenly occurred to him. Possessing no lamp, he did this night work by the light of two wax candles; but if Kathi saw traces of these in the morning she scolded him severely, warning him to be more careful about his health. When she insisted that he compose only in the daytime, he would say contemptuously: 'What do you know about such things? I have to compose whenever an idea comes to me.'

"Sometimes, other answers failing him, he tried naïvely to impress her with his importance, crying: 'Do you know whom you are talking to? I am Bruckner!' 'And I am Kathi,' she retorted; and that was the end of the argument. After his death, she said of him: 'He was rude, but good!' "

~

The following description of the Eighth Symphony was written by Alfred H. Meyer for the *Boston Transcript*:

"Bruckner has sometimes been accused of formlessness. In reality no criticism could be wider of the mark. His handling of form is merely different from that of symphonists like Beethoven. Witness the course of this Symphony in C minor. A single note, sustained through several measures, serves as introduction. Basses sing the first theme. It comes in low register, at first hesitatingly, then in full melodic contour. It is gloomy, forbidding, of the essence of tragedy. There are several repetitions, there is some development. Then the second theme emerges. It is in G major, a typically Brucknerian theme. Its first motif comprises two quarter-notes followed by a triplet of three quarters, a formula which Bruckner especially liked. This theme is the brightest in the symphony — a theme of cheerfulness tinged with sentiment. Bruckner uses it persistently in this first movement, often in inversion. That is, in descending form, whereas originally it is chiefly ascending. An important subdivision of the theme occurs considerably later in horns followed by wood winds over a *pizzicato* bass in triplets. Cheerfulness has now gone out of the mood, which is one of quiet solemnity. The development treats these themes by every known contrapuntal and rhythmical device, mainly in the order in which they originally occur, with a repetition of suggestions of the first theme near the end, to lead into the recapitulation. The recapitulation is much less a direct repetition of themes than is the custom of the classical composers. The first theme is now introduced in high wood winds, where at first it entered in low basses. Not only is the register changed, but it is now heard also in inversion. And it comes not in the direct forthright form of the beginning, but in a more developed state. Further, there is less obvious preparation for the second theme, which enters in a solo trumpet, *'ausdrucksvoll'* (expressively).

"In the symphonies before the Eighth, Bruckner followed his first movement with an *Adagio*. In the Eighth and the Ninth a *Scherzo* succeeds. The gloom at the end of the first movement is too deep to permit a slow movement to come next. Rightly or wrongly the appellation *'Der deutsche Michel'* has come to be associated with this *Scherzo*.* To translate the phrase into 'The German Michael' is to

* Among the many "interpretations" laid upon the symphony by the analysts, with references to "The Æschylean Prometheus," "The all-loving Father of mankind," etc., was the characterization of the *Scherzo* as typical of "The German Michael." *"Der deutsche Michel"* is the plain, honest, lumbering peasant type of Germany. Hanslick saw a breach here in the armor of Brucknerian enthusiasm and wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael, to the *Scherzo*, as may be read in black and white in the programme." These were unfair tactics. Bruckner gave no clue whatsoever in his published score. (Ed.)

lose all its significance. It represents the naïve stupidity, the ponderous and thick-headed humor which one associates with country bumpkins. The theme of the principal division of the *Scherzo* well deserves the label, *'Der deutsche Michel,'* for its blunt, awkward, square-toed, or better, square-headedness. But it is cast against a background of fantastic and almost fairy-like delicacy. It receives due portion of repetition and development. Of the Trio Bruckner is reported to have said, *'Der deutsche Michel träumt ins Land hinaus'* — 'The German Michael dreams (or would it be better under the circumstances to translate *"träumt"* by "stumbles"?) his way into the country.' The theme, at first in the strings, is beautifully lyrical. The *Scherzo* is then literally repeated.

"The *Adagio* is one of the longest slow movements in existence, and one of the most lovely. One can best understand it by remembering that it consists of three separate developments, each more extended and more climactic than the preceding, of the two themes of the movement. The first theme is of exceedingly long breath, haunting, pleading, in character. It is introduced by the first violins. The second theme is sung by 'cellos, as if in answer to the pleading of the first. It too is wondrously lyric. Near the height of the third development, brasses intone the 'Siegfried *motiv*' from Wagner's 'Ring.' The coda is given to the first theme.

"The *Finale* is grandiose, a culmination in the truest sense. The figure with which it begins (suggestive of galloping horses) continues throughout the long, warlike first theme. A second theme is in part lyric, in part choral-like and churchly in mood. The development is exceedingly complex contrapuntally, with the choral *motiv* frequently heard throughout. The recapitulation makes a powerful entry with the first theme, while the second enters as a *fugato*. The main climax of the whole work comes in the coda, which is begun by trombones proclaiming the first theme of the Symphony against the trumpets with the theme of the *Scherzo,* and ends at the last with a combination of the main themes of the four different movements in a triumphal C major."

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21 1839; died at St. Petersburg on March 28, 1881.

Arranged for Orchestra *by* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, celesta, xylophone, glockenspiel, two harps, rattle, bells and strings.

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than five musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There has been still another orchestration by Lucien Cailliet.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin† in reply to the latter's inquiry explained:

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the

"the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilized the best coloristic possibilities of the saxophone.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musi-

"Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The Two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

cal joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

(" 'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — Calvocoressi.)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated in her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann

tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "The Brothers Karamazov."

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live. True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half-century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of five separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

For the BENEFIT of the ORCHESTRA'S PENSION FUND

CARNEGIE HALL, NEW YORK, WEDNESDAY EVENING, FEBRUARY 8

PLANS FOR SPECIAL CONCERT

Preparations are afoot for the coming *"Concert Extraordinaire"* to be given for the benefit of the Orchestra's Pension Fund in Symphony Hall on February 1st and in Carnegie Hall, New York, on February 8th.

Robert Edmond Jones, working from portraits of Haydn, has designed an eighteenth-century costume for Dr. Koussevitzky, abetted by Barris, the wig-maker of New York.

The stage setting for Haydn's "Farewell" Symphony is in charge of Jock Munro, director and playwright of New York. Mr. Munro has also a special scheme for the visual side of "The Daniel Jazz," the details of which are not to be divulged before the performance. This setting of the poem of the Old Testament tale in Negro dialect by Vachel Lindsay calls for a singer and chamber group, the tenor part to be taken by Colin O'More.

Richard Hale, as narrator with the Orchestra in Prokofieff's musical fairy tale, will recount how Peter, like Daniel, prevailed at last over the ferocious antagonist.

Dr. Koussevitzky will round off the evening with a series of waltzes, traversing the past century from the early Viennese of Lanner and Johann Strauss to Ravel's La Valse, by way of the *"Valse Triste"* of Sibelius.



KOUSSEVITZKY AS HAYDN (1934)

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD AFTERNOON CONCERT

SATURDAY, FEBRUARY 11

Programme

MOZART.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

SIBELIUS.....Symphony No. 7 (in one movement) *Op.* 105

INTERMISSION

BLOCH.....“Schelomo” (“Solomon”), Hebrew Rhapsody for Violoncello and Orchestra

SCRIABIN.....“Le Poeme de l’Extase,” *Op.* 54

SOLOIST
JEAN BEDETTI

The music of these programmes is available at the 58th Street Library.

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756-1777)."*

ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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SYMPHONY NO. 7, *Op.* 105

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, March 19, 1937, and February 3, 1939.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his recent biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"In regard to symphonies VI and VII the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands.

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

Cecil Grey, unlike such writers as Ernest Newman or Aaron Copland, who note the resemblance to a symphonic poem, directly accepts the composer's title. He would seem justified in that Sibelius, not impelled by a dramatic or poetic image, has proceeded abstractly, and so found his form, his fine integration, his unmistakably symphonic development. Mr. Grey writes:

"Sibelius' Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

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"SCHELOMO" ("SOLOMON"), Hebrew Rhapsody for Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, 'cellist.

The piece is scored for three flutes and piccolo, two oboes, English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, two harps and strings. The score was published in 1918.

A vivid and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale*. Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men

and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, "Winter," "Spring" were performed April 29, 1921; his Suite for Viola and Orchestra, December 11, 1925 (Jean Lefranc, soloist); his *Concerto Grosso* for String Orchestra, December 24, 1925; Four Episodes for Chamber Orchestra, December 29, 1927; and "America," an epic rhapsody, December 21, 1928. "America" was repeated in the following year; the "Three Jewish Poems" has had performances in 1926, 1927 and 1936.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody "America," with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects.

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JEAN BEDETTI, first violoncellist of the Boston Symphony Orchestra since 1919, was born at Lyons, France, December 18, 1883. He studied the 'cello with his father at the Conservatory of his native city, making his first public appearance there at the age of eleven. Continuing at the Paris Conservatory with Jules Loeb, he took a first prize in 1902. He became first violoncellist of the Opéra Comique Orchestra in 1904, and of the Colonne Orchestra in 1908, playing under Colonne, Pierné, and Monteux. These activities, together with appearances in chamber music and recitals in various European cities, were interrupted by the coming of the war, when he was called to service. In the autumn of 1919, he came to America to assume his present position. He has performed the principal violoncello concertos with this orchestra: Boëllmann's Symphonic Variations, the Concerto of Schumann, of Saint-Saëns (in A minor), of Haydn, Lalo, Tchaikovsky (Rococo Variations), Fauré (*Èlégie*). He appeared in Bloch's *"Schelomo,"* which had its first Boston performance April 13, 1923, and was also played in New York and Brooklyn, March 6 and 7, 1930.

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"LE POÈME DE L'EXTASE," Op. 54

By ALEXANDER NICHOLAEVITCH SCRIABIN

Born at Moscow, January 6, 1872; died there on April 27, 1915

Scriabin completed his "Poem of Ecstasy" in 1907. It was published in January, 1908, and first performed near the end of that year in St. Petersburg under the direction of Hugo Wahrlich. Shortly afterwards (December 10), Modest Altschuler, conducting the Russian Symphony Society in New York, gave the first American performance. The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; there were repetitions on October 19, 1917, October 22, 1920, October 10, 1924, January 21, 1927, November 9, 1928, January 29, 1932, October 6, 1933, October 25, 1935, and January 27, 1939.

The poem is scored for wood winds in threes, with the addition of piccolo, English horn, bass clarinet and double-bassoon. The brass requires eight horns, five trumpets, three trombones and tuba. The percussion: timpani, bass drum, cymbals, triangle, tam-tam, bells, celesta; also two harps, and organ. The strings are much divided, and there are recurring passages for violin solo.

THE contemporaries of Scriabin, including many of his sincere friends, found it easy to smile at the various professions of faith which he made from time to time, creeds which made up in ardor and solemn expostulation what they may have lacked in consistency or thoroughness and clarity of thought. It has been pointed out that he chose from the Nietzschean philosophy no more than appealed to him in the concept of the *Übermensch* as a glorification of the ego. That the "socialism" of this individualist, who expected of life complete leisure for his dreamings, the luxury of ease and delight of the senses, constant financial patronage, got little further in practice than that he propped the heavy volume of Marx's *"Das Kapital"* on his frail knees and turned the pages as he basked in the sunshine of a semi-tropical Italian garden. That, speaking darkly for years of a great "mystery" in tones, which he was planning, he thought intensively of India, but got no farther toward the Orient than purchasing a Sanskrit grammar and a sun helmet in London, and making inquiries at a travel agency.

Scriabin may have been no more than a dabbler in theosophy, or pantheism, or mysticism. The more important fact would seem to be that beyond affording him a vent for vaporous abstractions (which with many people are the beginning and end of religion), they bore fruit in music which has survived. No one can say to what extent his spiritual migrations may have inspired or conditioned the music. Scriabin has been set up as a pure classicist, for the reason that his works possess orthodox form, and the words attached to them have been called too abstract to bring him under the head of a composer of programme music. Yet it can be rightly questioned whether "The

Divine Poem," or "The Poem of Ecstasy," or "Prometheus" can be listened to with requisite sympathy and understanding if the composer's creed of "æsthetic ecstasy" were entirely disregarded.*

In 1903, Scriabin resigned from the Moscow Conservatory to give his life to his creative work. His remaining years were punctuated with numerous tours, in which his abilities as pianist did much towards engendering an acceptance of his musical creed in a somewhat reluctant world (these tours took him to the United States in December, 1906, along the Volga with Serge Koussevitzky in the summers of 1910 and 1911, to England in the spring of 1914). Scriabin nevertheless found time and leisure for composition, for the most part in Switzerland. He would spend winter months at the house of his father in Lausanne, and summer months (no less productive) at St. Beatenberg, also on the shores of Lake Geneva. There, in the summer of 1903, having just cast off the onerous burden of teaching, he wrote his "Divine Poem," and in Switzerland also, in 1907, he completed "The Poem of Ecstasy."

Scriabin often worked out his more ambitious scores by degrees, carrying them about with him, playing them on the piano and expounding them to all who would listen. "The Poem of Ecstasy" was no exception. He began it, according to Gerald Abraham,† in a little villa at Bogliasco, near Genoa, Italy, where he sought solitude for ten months from June, 1905, with Tatiana Schloezer, the artistic companion and lover with whom he then fled from the world's scrutiny, having shortly before left his wife. Their garden was luxuriant with "oranges, pines, and cacti"; the prospect of the Mediterranean was fine. The heat was intense, but the composer welcomed it, "sunning himself through even the hottest hours of the day, occasionally working, but more often surrendering himself to blissful indolence." Wishing to bring the growing score to concrete sound, Scriabin had nothing but an upright piano, out of tune, which he had found in a near-by café.

Returning to Switzerland in February, 1906, Scriabin found himself without a publisher, Belaiev, his former benefactor, having died. Friends of his wife, including the conductor Savonov, once propagandist of his music, had turned away from him. In Moscow, the heaping of scandal upon eccentricity led to wild rumors. It was

* Scriabin once said to Leonid Sabaniev, according to the present testimony of his friend: "To be regarded merely as a musician would be the worst fate that could befall me. . . . It would be terrible to remain nothing more than a composer of sonatas and symphonies."

† "Masters of Russian Music," by M. D. Calvocoressi and Gerald Abraham. Mr. Abraham's chapter on Scriabin is largely derived from the first-hand accounts of Y. D. Engel and Leonid Sabaniev, hitherto unpublished in English.

whispered that he was going to build a globular temple in India, that he was plotting the end of the world; in short, that he was mad. Scriabin heard of a conductor in New York named Modest Altschuler who had an orchestra and was receptive to new Russian music. The composer wrote to him and at once received an urgent invitation that he should come to America with his orchestral scores, prepared to give recitals and appear in his concerto. Scriabin did so, and gave recitals in New York, Chicago, and Detroit, listened to his "Divine Poem," as presented by Altschuler. When Tatiana Fedorovna joined him in the following month (January, 1907), Savonov, then conductor of the New York Philharmonic Orchestra, resolutely closed those concerts to him and his music. The "social hypocrisy of the Americans," in the words of Y. D. Engel, was so aroused that Scriabin and Tatiana had to flee the country in haste, and just managed to reach Paris in March in a quite penniless condition.

At this point the fortunes of Scriabin turned in his favor. Diaghilev presently organized a Festival of Russian music in Paris at which (in May) Nikisch conducted his Second Symphony and Josef Hofmann played some of his piano pieces. A number of Russian musicians were congregated there, and Scriabin exhibited the still uncompleted *"Poème de l'Extase"* to them, first reading the explanatory poem, and then playing it on the piano, Tatiana aiding him in passages where two hands could not negotiate the voices. The audience consisted of Rimsky-Korsakov and his family, Glazounov, Rachmaninoff, Morozova (Scriabin's generous benefactor), Josef Hofmann and others.

Scriabin's piano music, which he also played, was generally approved by this gathering; the *"Poème de l'Extase"* generally condemned. Rimsky-Korsakov, so his son has reported, found in Scriabin "an unhealthy eroticism," and remarked, "He's half out of his mind already." The members of the board of the Belaiev publishing firm who were present showed their broadmindedness by offering to publish the score when completed. They were as good as their word, and even awarded it the second "Glinka Prize," the first going to Rachmaninoff's Symphony in E minor.

Scriabin was visited in Beatenberg, Switzerland, that summer by Altschuler, who made suggestions as to its instrumentation and pressed Scriabin to complete it in time for the coming season in New York. The final revision and copying was made at Lausanne in three weeks of almost ceaseless work by both Scriabin and Tatiana. Even so, it was not ready for performance in New York that season. The Belaiev firm published it in January 1908. It was first performed in St. Petersburg late in the same year, by Hugo Wahrlich, and introduced in New York by Altschuler on December 10, 1908.

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SERGE KOUSSEVITZKY, *Conductor*

Fourth Pair of Concerts

Thursday Evening, March 9

Saturday Afternoon, March 11

Brahms' "German Requiem" will be performed in Symphony Hall, Boston, on Tuesday evening, April 25, for the benefit of the Orchestra's Pension Fund.

It was in the spring of 1908 that Serge Koussevitzky visited Scriabin at Lausanne. In his new friend Scriabin was to find a publisher, an adviser, and a zealous conductor combined. Scriabin returned to Moscow, where objections to his personal life were soon drowned out as a mania for his music arose. Early in 1909 "The Poem of Ecstasy" and other works were performed by the Russian Musical Society under Emil Cooper, at the Russian Symphony Concerts in St. Petersburg under Felix Blumenfeld. It was also performed at the Koussevitzky concerts in Moscow and on tour in 1910 with attendant sensations. Engel has described the Blumenfeld concert, which was the first in order. "Practically every musician in Moscow was present at these rehearsals," says Engel, "many with Scriabin's scores. . . . It is difficult to describe the excitement which reigned. Perfect strangers who happened to get into conversation quarreled warmly or shook each other's hands in delight; sometimes there were even more unrestrained scenes of agitation and enthusiasm." Sabaniev provides a description of the composer himself as he first heard in full performance the music he had for years been worrying out in a piano version. "During the performance Scriabin was nervous; sometimes he would suddenly raise himself a little, make an involuntary movement of joy, then sit down again. His face was very young considering his real age . . . but he was a mercurial as a boy and there was something childlike in the expression of his mustached physiognomy. I noticed that while listening to his music, he sometimes lowered his face rather strangely, his eyes closed and his appearance expressed an almost physiological enjoyment; then he would open his eyes and look upwards as if wishing to fly; but in tense moments of the music he breathed violently and nervously, sometimes gripping his chair with both hands. I have seldom seen a composer's face and figure so mobile while listening to his own music; it was as if he could not constrain himself to conceal the profound experiences he derived from it."

"The Poem of Ecstasy" is planned, as Mr. Hull points out, in the composer's favorite scheme of a prologue (*andante, lento*), containing the two leading motives, a section in the sonata form proper (the exposition at *allegro volando,* the development at *allegro,* the recapitulation at *allegro volando*). Finally, the coda, *allegro molto.*

"The basic idea of this the fourth chief orchestral work of Scriabin is the Ecstasy of untrammelled action, the Joy in Creative Activity. The Prologue contains the following two motives, which may be said to symbolise: (*a*) human striving after the ideal; (*b*) the Ego Theme gradually realizing itself. The Sonata-form proper starts with a subject, symbolic of the soaring flight of the spirit. The leading motives of the Prologue are almost immediately brought into conjunction with it.

"The second subject, *lento,* is of a dual character, the higher theme

on a violin solo being marked *'carezzando,'* and apparently typifying Human Love, whilst the lower theme is marked *serioso.* The third subject then enters, an imperious trumpet theme summoning the Will to rise up. The creative force appears in rising sequences of fourths, having a close affinity to the corresponding theme in 'Prometheus.' The themes grow in force and pass through moods of almost kaleidoscopic duration — at times spending dreamy moments of delicious charm and perfume, occasionally rising to climaxes of almost hilarious pleasure; at other moments experiencing violent stormy emotions and tragic cataclysms. In the development we pass through moments of great stress, and only achieve brief snatches of the happier mood. Defiant phrases cut right down across the calmer motives, the second of which appears in full as a prologue to the recapitulation section. The three subjects are repeated in full, followed by moods of the utmost charm, and pleasurable feelings becoming more and more ecstatic, even *scherzando,* at length reaching an *allegro molto* coda of the swiftest and lightest flight imaginable. The trumpet subject becomes broader, and assumes great majesty, until it finally unrolls itself in a rugged and diatonic epilogue of immense power and triumphant grandeur.

"The harmonic system of this work may be said to be on the borderline between the first period of the composer's harmonic technique and his final one. The newer harmony is not continuous, but is here used in conjunction or rather in alternation with the old. The coda is almost (not quite) old-fashioned in its broad diatonic style, being completely devoid of chromaticism. The composition serves as an excellent illustration of the manner in which Scriabin's more advanced harmony sprang logically and evolved gradually from the older method.

"We have attempted a psychological explanation of the music — an almost unavoidable course, seeing that it is outlined in the composer's French indications, and that he pursues the same methods, the very same moods, occasionally even the same melodic subject (*cf.* the trumpet theme with that in Prometheus), as he does in his other symphonic works. But Scriabin, notwithstanding all his explainers and annotators (blessed word!), is the champion of absolute music — music pure and simple — read what you like into it. As Schumann says, 'Intelligence may err; but sensibility cannot.'

"We have then in this imposing symphonic creation a piece of wonderful beauty, full of rich themes, well developed and combined, with masterly counterpoint and modern harmony of a hue of which the like has not been heard before. It is musically logical, full of contrast, design, and colour. At times the texture is quite simple; at other moments of great complexity. Altogether it is a work of great originality and high poesy."

Scriabin wrote a poem in Russian for this work, which was translated by Mrs. Lydia L. Pimenov-Noble for the Boston Symphony programme book of October 22, 1910. It tells of the Spirit's thirst for life, of his reaching for the fullest "bliss of love." Exhausted, he rises again, with a new "premonition," a new consciousness of the "divine force

of his will." The Spirit descends once more to comprehend "the mystery of the depths of evil"; at last the height is attained:

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

"The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced —
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas
have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
'I am.'"

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Symphony No. 5	Sibelius
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Symphony No. 6 in F major ("Pastoral")	Beethoven
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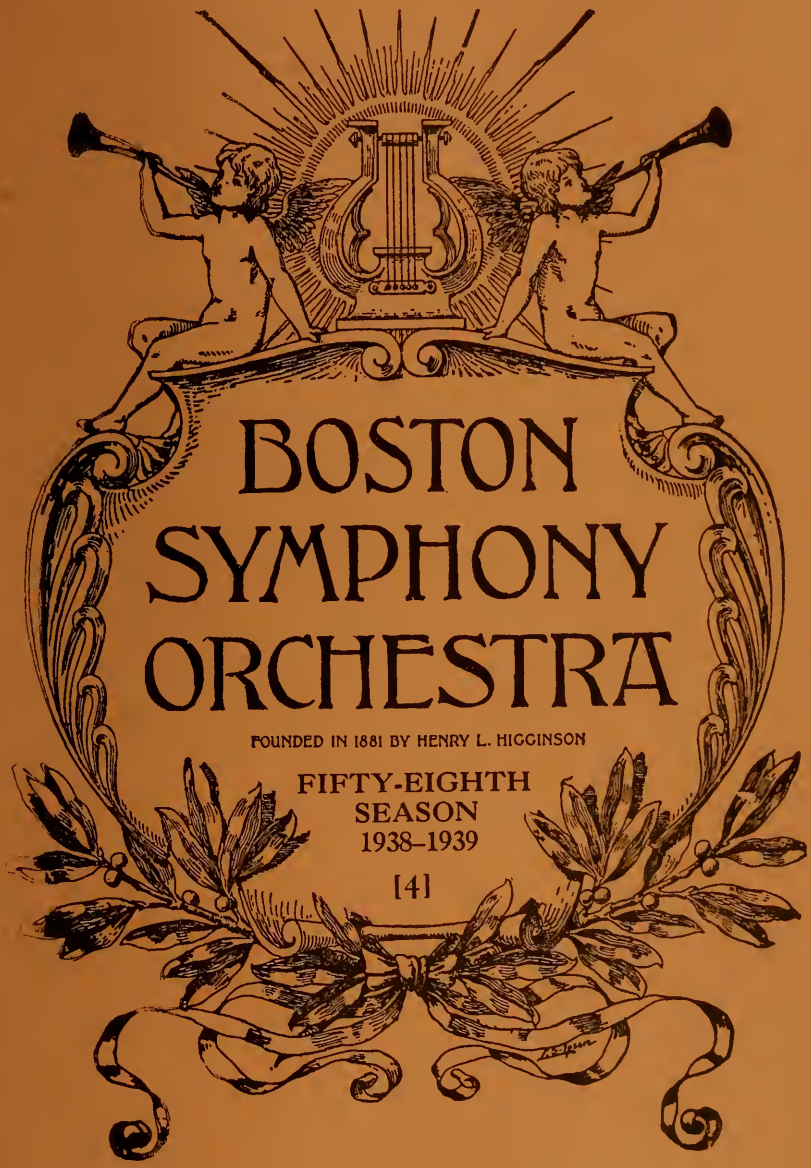
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[4]

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[Fifty-eighth Season, 1938–1939]

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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *March* 9

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *March* 11

with historical and descriptive notes by

JOHN N. BURK

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THURSDAY, MARCH 9

Programme

SCHUMANN.....Symphony No. 4 in D minor, *Op.* 120

I. Andante; Allegro
II. Romanza
III. } Scherzo
IV. } Largo; Finale

(Played without pause)

CARPENTER.....Concerto for Violin and Orchestra

(First performance in New York)

INTERMISSION

STRAUSS.....Tone Poem, "Also sprach Zarathustra" (freely after Friedrich Nietzsche) *Op.* 30

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

Schumann wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its

* "Preludes and Studies."—W. J. Henderson.

mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end – "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy – the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwith-

standing the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

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The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with

others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By JOHN ALDEN CARPENTER

Born February 28, 1876 at Park Ridge, Ill.

The Concerto was composed between March and September, 1936, partly at Eze Village, France, and partly at Beverly, Mass. The first public performance was given by the Chicago Symphony Orchestra, November 18, 1937. There have also been performances by the Los Angeles Philharmonic Orchestra, January 20, 1938, and by the Cleveland Orchestra, February 24, 1938. Mr. Balokovic was the soloist at each of these performances.

The Concerto is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, oriental drum, wood block, gong, glockenspiel, bells, vibraphone, celesta, harp, piano and strings. The composer has dedicated the score to his wife.

THE following analysis of the Violin Concerto was made by Felix Borowski for the programmes of the Chicago Orchestra:

"The work, which is played without pause between its sections, opens in the orchestra, *allegro robustamente,* 3-4, 5-4 time, a *lento* superseding the *allegro* at the sixth measure — that tempo giving way one measure later to *giocoso.* The solo violin enters at the fifth meas-

ure of the latter with a theme derived from the orchestral motive that had opened the work. The accompaniment given to this entry of the solo instrument is given to the harps and the strings, *pizzicato.* Soon the violin makes its way into a continuing section, *grazioso,* the accompanying strings still playing *pizzicato* and with the piano filling in the harmony. While this idea is being developed the strings, now *arco,* work over the opening subject material. Considerable employment is given to a markedly accentuated figure, heard not only in the solo instrument, but in the orchestra as well. The violin gives out a subject, *ben ritmato,* derived from the motive (in the brass) at the beginning of the movement. The orchestra plays for eight measures a vigorous tutti, *feroce,* based upon the motive just referred to. The solo violin then plays, also *feroce,* a theme on the G string accompanied by the pizzicato strings and piano, over an organ point on D. This, and former material, are developed. The opening section of the concerto now leads — with only a short pause — into a second division, *lento,* an English horn and oboe leading to a broad theme played *dolente* by the first violins. The solo violin now gives out an expressive subject, later taken up by the first horn with the violin playing a triplet figuration around it. A cadenza-like passage for violin alone leads to a new section, *moderato,* of scherzo character, the solo instrument playing an accented triplet figure. The tempo again changes to *lento,* but an *accelerando* leads back through a short *allegro* to *moderato,* in which the violin returns to material that had been stated at the beginning of the concerto, but now worked over in varied form. The work ends, *lento,* very quietly with the solo instrument lightly poised on a high E and with bells playing a final reference to the theme that had opened the concerto."

John Alden Carpenter is often instanced in proof that "a successful business man" can be an artist of high standing and fine discernment. His first teacher was his mother, an amateur singer. He attended Harvard College when John Knowles Paine was at the head of the Music Department there. He went to England to study with Sir Edward Elgar and completed his preparation with Bernhard Zeihn in Chicago. Mr. Carpenter first became known generally by virtue of his orchestral suite "Adventures in a Perambulator" (1914), which went the rounds of orchestras in America and in Europe. His Concertino for piano and orchestra is of 1916. In the same year he composed his symphony. In 1919 his ballet, "The Birthday of the Infanta," was first performed by the Chicago Civic Opera Company. There has resulted from Mr. Carpenter's interest in jazz rhythm the ballet "Krazy-Kat" (1921) and "Skyscrapers, a Ballet of American Life," first produced at the Metropolitan Opera House in 1926. His "Song of Faith" for chorus and orchestra was written for the George Washington bicentennial commission, for performance in celebration of the 200th anniversary of the birth of Washington, in 1932. "Patterns," for orchestra and piano, is of the same year.

The following of Carpenter's works have been performed by this orchestra: Symphony No. 1 (April 19, 1918); Concertino (February 13, 1920 — soloist, E. Robert Schmitz); "Adventures in a Perambulator" (December 24, 1915, also 1916, 1924 and 1927); Suite from the "Birthday of the Infanta" (February 25, 1921); Suite from "Skyscrapers" (December 9, 1927, also 1928 and 1932); the "Song of Faith" (at a Tuesday afternoon concert, February 23, 1932); "Patterns" (October 21, 1932). This was the first performance, the composer appearing as soloist. "Danza" had its first Boston performance at these concerts, January 17, 1936.

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ZLATKO BALOKOVIĆ

ZLATKO BALOKOVIĆ was born in Zagreb, capital of Croatia (now Yugoslavia), March 21, 1895. He attended the Conservatory there, graduating with honors at the age of sixteen. Thence he went to the Meisterschule of Ševčik, in Vienna, completing his preparation with two years of study with that master. Mr. Balokovič has since made repeated and extensive tours of Europe. He made his first American appearances in the season of 1925–26.

TONE POEM, "THUS SPAKE ZARATHUSTRA"

(FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra. The most recent performance at these concerts was March 5, 1937.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise.

Nietzsche's sister referred to it as "dithyrambic and psalmodic" – certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian seer who is supposed to have lived about 1000 B. C. Beyond this, the two seem to have few points in common. The German philosopher wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself – through truthfulness, the overcoming of the moralist through his opposite – through *me:* that is what the name Zarathustra means in my mouth."

This paragraph from Zarathustra's introductory speech is printed opposite the title page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned – one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say – men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' – Thus Zarathustra's going down began."

Instead of a detailed musical analysis, Philip Hale allowed quota-

tions from Nietzsche (in Dr. Tille's translation) to describe the succession of episodes in the score:

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto me. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of

you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most — I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

Tanzlied. The dance song begins with laughter in the wood wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of

roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept! —
FOUR!
From deep dream I woke to light
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe, —
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

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THE BOSTON SYMPHONY ORCHESTRA

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Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FOURTH AFTERNOON CONCERT

SATURDAY, MARCH 11

Programme

ROY HARRIS.....Symphony No. 3 (in one movement)
(First performance in New York)

TCHAIKOVSKY.....Concerto for Violin in D major, *Op.* 35

I. Allegro moderato .
II. Canzonetta; Andante
III. Finale: Allegro vivacissimo

INTERMISSION

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67
Narrator, RICHARD HALE

RAVEL.....“La Valse,” Choreographic Poem

SOLOIST
RUTH POSSELT

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proof reading in January, 1939. The Symphony was first performed in Boston February 24.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

THE Symphony is a continuous work in one movement, of about twenty minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

SECTION I. Tragic — low string sonorities.
SECTION II. Lyric — strings, horns, wood winds.
SECTION III. Pastoral — emphasizing wood-wind color.
SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating
B. } Canonic development of Section II material constituting background for further development of Fugue
C. Brass climax. Rhythmic motif derived from Fugue subject

SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds
Brass and percussion develops rhythmic motif from climax of Section IV

Materials:

1. Melodic Contours — Diatonic — Polytonal.
2. Harmonic Textures — Consonance — Polytonal.

Since the music of Roy Harris was first heard at the Boston Symphony concerts with the first performance of his "Symphony: 1933," on January 26, 1934, this composer has written music of interest, and he has not lacked performances. The Second Symphony, composed in 1934, was performed at these concerts February 28, 1936, Richard Burgin conducting. The published orchestral works of Mr. Harris include, beside the first two symphonies, an Andantino (1931); Chorale for String Orchestra (1933); "Johnny Comes Marching Home" (1934); "Farewell to Pioneers" (1935); Prelude and Fugue for String Orchestra (1936); "Time Suite" (1937). More recent, and still unpublished, are a Violin Concerto, Symphony for High School Orchestra, Piano Concerto, Prelude and Fugue for Strings and Trumpets. There is a considerable list of choral works and chamber music. The "Symphony: 1933," "Johnny Comes Marching Home," three choral works, and eight chamber works have been recorded for the phonograph.

When the "Symphony: 1933" was performed here, the present writer remarked in this place: "A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most

performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of 'Cimarron' origin, has made him one of the most described. Even while his musical identity was in the first stages of unfolding (he may be said to have reached his stride about 1927), this identity was roundly phrased in the magazines, inexorably enshrined between cloth covers. John Tasker Howard (in 'Our American Music'), Paul Rosenfeld, and others have sketched a wordy background for his music, a background in which the West figures with a capital W; and although Harris left his native State for California at the age of five, these writers speak of 'vast prairies,' 'open spaces,' and 'cowboy origins.' There is indeed an undeniable air of the West in his music; whether it is everything that it has been called remains to be determined. At any rate, we have another interesting instance of our persisting racial self-consciousness and root-seeking; a quest, it must be added, in which the composer concurs. Roy Harris has written enlightening words on the subject of his aims. He is still more fortunate in the more expressive medium of his art. It is entirely predictable that his music — music of unmistakable directness — will survive its verbal defences, and reach a general understanding simply on its own qualities."

There seems no reason at this time to alter these observations. Much more has been written about Harris in a similar vein. And Mr. Harris himself has written more than once, defining the present status and outlook of the American composer (*Scribner's Magazine,* October, 1934) and analyzing his sensations and problems of self-realization as a creative musician (*Musical Quarterly,* April, 1934). Meanwhile, surely no less than before, his more recent music possesses its own voice and needs no spokesman.

In his article for *Scribner's,* "American Music Enters a New Phase," Roy Harris speaks of the life in this country, economic and musical, at the moment, and what may be looked for in the immediate future. "This sullen colossal thing is not us. We built it. We lent ourselves to its inhuman rhythm because it seemed to multiply the power and glory of our collective self. We made it click. But we never did accept it. For us millions of 'unknown' Americans this great commercial machine was never more than an experiment. Back of our spendthrift energies and giddy enthusiasms there was always a touch atavistic wisdom stubbornly sifting and weighing the effects of our daily lives. Back of it all we realize that the universe still keeps faith with us, that the sun still shines, calling forth harvest from the earth: that our grains and fruits and animals still multiply, that we still possess the capacities for love and parenthood, that our tomorrows give promise. The good biological stuff in our blood and bone assures

us that we will reconstitute our world with broader, more representative human values.

"In that reconstitution, music will probably play an important rôle, because it can most completely liberate and express those powerful, intangible, subtle feelings which motivate human impulses.

"That is why music is variable, dynamic, and tough as mankind itself. It has survived wars, famines, pestilence. It has thrived on one soil only to be carried to a new soil, where the fruit of one development became the seed of a new growth. The three-fold cycle is autogenic: the acceptance of musical culture from an older society; the dissemination of this imported music into a broad and intensive activity; and finally the development of a *new* music, an indigenous music created from the intensities of a specific place and time, embodying new idioms which identify and record the emotions of the people who produced it. America has already lived through the first two periods of this cycle of development.

". . . If we seriously realize that music is one of our most powerful agents for social unity, and consciously begin to cultivate it as such, America will absorb the resources of the present music business with as little resistance as the family and the community absorb the productive resources of a child as he grows to manhood.

"The tide seems to be turning in our favor. However, it remains to be seen whether Whitman's 'I hear America singing' will prove to be the dying echo of an over-confident hope, or the prophecy of strong voices arising from the lives of millions of Americans."

Aaron Copland, contributing to the *American Mercury* (for April, 1935), answered the statement of George Jean Nathan in that periodical that the "weakness" of American music "lies in the circumstance that its hopeful composers are in the aggregate trivial men." Mr. Copland listed in retort four at least who are very distinct and upstanding personalities. They are Roy Harris, Roger Sessions, Virgil Thomson, and Walter Piston (the list, one hastens to add, could be well extended to include Mr. Copland himself). Of Mr. Harris, his fellow composer points out that he has attained a ready popularity which is not facile and shallow, but significant, that he has lived up to the "considerable legend" that has "already grown up around his log-cabin origins and early life as a truck driver." Mr. Copland stresses first of all the melodic gift of Mr. Harris as his "most striking characteristic. His music comes nearest to a distinctively American *melos* of anything yet done — in the more ambitious forms. Celtic folk songs and Protestant hymns are its basis, but they have been completely reworked, lengthened, malleated. Harris begins with this natural wealth of melodies (he says he has enough now in his note-

books to last him ten years) and then it becomes his problem to combine, juxtapose, develop, elongate them — in short, to rework them into significant forms (thus far he has succeeded best in his *scherzo* movements). But at this point in the process of composition, technique comes in; and the adequacy of Harris' technical equipment has often been questioned. At first the late start in his musical education was observed in a certain awkwardness, both in handling his material and in writing for instruments. But gradually, as though in spite of himself, this awkwardness became part and parcel of his style, taking on a charm of its own. As Walter Piston acutely writes: 'The slightly uncouth awkwardness, the nervous restlessness, Harris would undoubtedly consider defects rather than qualities. If these characteristics are due, as some think, to a lack of technic, let us hope the man can in some way be prevented from acquiring a technic that would rob his musical language of some of its most valuable attributes.' One thing is certain, however, his grasp of materials has become stronger with each new work, and he is gradually forging a technique of his own. There is something impressive in the progress of this former backwoodsman. What he writes in general is music for the 'big public'; it has sweep, power, emotional breadth."

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CONCERTO FOR VIOLIN, IN D MAJOR, *Op.* 35

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

VIOLINISTS have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best known piano concerto, and the same may even more emphatically be said about his Violin Concerto.

The first violinist to come upon the scene was Joseph Kotek who, visiting Clarens, on Lake Geneva, in the spring of 1878, saw the sketches for a new concerto which Tchaikovsky was writing with considerable enthusiasm. Kotek played the new piece through several times with the composer, and suggested changes in various passages in

the interest of practicability. Tchaikovsky completed his sketched notation at the end of April, then writing to Mme. von Meck that he considered the first movement and finale "successful," and that not satisfied with the slow movement, he had written a new one.* Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, a third violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance there were loud hisses, evidently directed against the music, which only subsided as the applause continued when Brodsky returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance of the learned doctor making himself ridiculous over music destined for fame.

"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

Tchaikovsky came upon Hanslick's review when, at a café in Rome, he chanced to pick up a copy of the *Neue Freie Presse.* The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky

* The original Andante, together with a Scherzo and *"Melodie,"* composed in May, were published as *Op.* 42 under the title: *"Souvenir d'un lieu cher."*

treated the sacrosanct concerto form. The greater likelihood is that the performance failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance. Fearing a catastrophe, the musicians decided to play safe by keeping the accompaniment down to a *pianissimo*. The lack of nuances must have deprived the piece of any brilliance in the *tutti*, and thrown the solo part into meaningless prominence. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

Tchaikovsky was indignant with Auer for both holding aloof from the Concerto and warning others from it, and with Kotek for backing out of his expressed intention of playing it in St. Petersburg. The Concerto had a doubtful début in St. Petersburg, August 8, 1882, but it had already established itself in the favor of London and New York, and quickly made its way to general popularity. Even Leopold Auer retracted his earlier condemnation, after modifying several difficult places and making six cuts.

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RUTH POSSELT

Ruth Posselt was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. When eight years old she won a scholarship from Emanuel Ondricek, with whom she continued, and eventually completed her studies. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe and appeared in recitals and as soloist with the major symphony orchestras in each principal country, including Soviet Russia. Among the orchestras with whom she appeared were the Amsterdam Concertgebouw Orchestra, under Willem Mengelberg, the *Orchestre Symphonique de Paris,* under Pierre Monteux, the Colonne Orchestra (Paul Paray, conductor), the Leningrad and the Moscow Philharmonic, and others.

In the season of 1935–36 she returned to America for an extensive tour, which included appearances with the Chicago and Detroit orchestras. She made another tour of Europe in the year 1937. She has played with the Boston Symphony Orchestra the concertos of Tchaikovsky, Dvořák and Edward Burlingame Hill.

"PETER AND THE WOLF," Orchestral Fairy Tale for Children, *Op.* 67

By Serge Prokofieff

Born at Sontsovka, Russia, April 23, 1891

The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

THE following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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THE SYMPHONY AND ITS CONTENTS

By M. D. Calvocoressi

It will be noticed that whereas a good many critics, and not a few composers (with or without an axe to grind), go proclaiming that the present period is essentially one of "pure," abstract music, and that poetic or dramatic ambitions, or even the expression of human emotions, are undesirable elements in the art, the greater number of the most appreciated modern, or comparatively modern, symphonies are rich in poetic and dramatic contents.

This quality, of course, asserts itself in many different ways, ranging from that of Berlioz's *Fantastique* with its avowed "story" and from Tchaikovsky's highly emotional, at times melodramatic, outpourings to the dramatic suggestiveness of Bax's and Sibelius's symphonies, impossible to define or in any way to account for in words, yet definite enough to induce quite a number of listeners to feel sure that some at least of these symphonies must have an underlying, unformulated "programme."

As it happens, it is to be presumed that they have none: but what if they had? The time is long past when it was thought advisable to explain away or to gloss over the definitely "programmatic" character of certain portions of Beethoven's Pastoral symphony, or to allege that a work which has a programme should not usurp the title of symphony. And, despite all theories to the effect that music should be just "itself and nothing more" (theories with which many devotees of "programme" music heartily concur in principle, feeling that when all is said and done, good music, even when suggested by the most definite "programme," always becomes "just itself and nothing more"), a number of the most thoughtful and original composers of our times are not averse to seeking inspiration in poetic or dramatic data. Sibelius and Bax's tone-poems are cases in point.

Besides, this is an altogether accessory question. It is impossible to lay down the law as to what may or may not constitute a real and good symphony. Like all good music, good symphonies have a trick of running counter to forecasts and baffling definitions: they just assert their vitality and significance. It is characteristic, for instance, that a majority of the best judges should have acknowledged in Borodin one of the most truly great symphonists of the nineteenth century, although he took extraordinary liberties with the style as usually understood; and also that Sibelius, as Mr. Cecil Gray recalls in his excellent little book on him, should have been repeatedly branded by German critics as incapable of grasping the true spirit of the symphony. A

chapter of Sir Henry Hadow's "Studies in Modern Music" bears testimony to the fact that as late as 1895, an excellent judge who was an enthusiastic admirer of Brahms could nevertheless find in this composer's speech "something new and strange which now and again baffles our understanding." On the other hand, Prokofiev's *Symphonie Classique* may be adduced as an example of a work which, in accordance with its title, never oversteps in any respect the traditional boundaries of form or style, and yet is delightfully fresh and individual.

We have even ceased to believe that the lay-out of a symphony, any more than its style, must keep close to this classical convention. We readily admit that a composer may be true to the spirit of the symphony both in the usual four-movement mould or in practically any other — for instance, the one vast movement which constitutes Sibelius's seventh. Of late, the idea began to take shape that Schubert's B minor symphony need not necessarily bear the label "unfinished" although it consists of two movements only; that the composer may have left it thus because he felt that it stood adequate and complete as it was. To quote again Mr. Gray's *Sibelius,* the conventional four-movement scheme is merely a symbol of the variety and thoroughness expected from the composer of a symphony, which has to be "an epitome of all musical forms and styles and modes of thought," and "the most searching all-round test of musicianship that can possible be devised." Likewise, Hadow defines the symphony as "the highest type of structural development to which music has yet arrived . . . embodying the same principle of perfect symmetry as that in which is constructed a great drama or a great novel." These sayings, taken jointly, bring us as close as is possible to specifying what a good symphony should be.

If we go at all by popularity — even in the keenest and most enquiring musical circles — we cannot help coming to the conclusion that very few of the existing symphonies are good. Let us not accept this conclusion over-hastily. Only the other day Vaughan Williams was reminding us that of all arts, music is the least international. The contrary belief is so general that a few years ago the present writer, attempting to show (it was in the *Monthly Musical Record* for March, 1924) that musical works and influences cross frontiers far less quickly and easily than any other work of art or artistic influence, had the uncomfortable feeling of laying himself open to the suspicion of wilfully revelling in paradox. Even more paradoxical, maybe, is the assertion that, of all kinds of music, symphonies, in spite of their being, in principle, examples of the universal form *par excellence,* are the slowest to acclimatize themselves outside their country of origin. Yet the facts are there. A good deal of modern French music is known outside France, but no French symphony except Franck's is to any degree popular. Of the older Russian symphonies, only Tchaikovsky's and

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Borodin's enjoy a European reputation — even the best of Glazounoff's remain overlooked. Of Dvorák's, only the "New World" is fairly well known. Mahler's and Bruckner's have not gained much ground outside German countries. Sibelius's tone-poems receive more attention than his symphonies. And we cannot, alas, include Elgar's, Vaughan Williams's and Bax's symphonies in the short list of British music which has made a measure of headway on the continent.

Let it be noticed that most of the neglected symphonies alluded to above are not to be dismissed with the remark that if they arouse little interest abroad, it is because they do not deserve better. We have had proof that Mahler's and Bruckner's, of late, have been gaining ground in Germany and Central Europe generally. In this country, Elgar's, Vaughan Williams's, and Bax's are unanimously held to represent British music at its best. Many of the soundest French judges hold d'Indy's and Roussel's in very high esteem. Even after having made due allowance for the possible operation of national pride and prejudices, we must grant that works which, belonging to a type far less subject than any other to the vagaries of fashion, command so great a degree of attention in their country of origin cannot be devoid of the fundamental qualities which should ensure more general recognition.

Maybe it simply means that despite the conviction which most of us cherish of being quite capable of appreciating all really good music, those general requirements which the symphony, of all musical types, aims most directly at satisfying vary more than we are aware from country to country — at least for a time. Then, an adjustment takes place gradually; and audiences, realizing that in the right hands music, whether traditional in form and style or not, strongly vernacular or devoid of all obvious "national" characteristics, abstract or instinct with dramatic qualities, may equally well fulfil the many and diverse conditions of the good symphony, and grow the richer by new, valuable artistic experience.

— From the programmes of the British Broadcasting Corporation ("B. B. C.").

"LA VALSE," A Choreographic Poem

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was on December 27, 1935. *"La Valse"* was performed at the Pension Fund concert of February 1 this year.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

* Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
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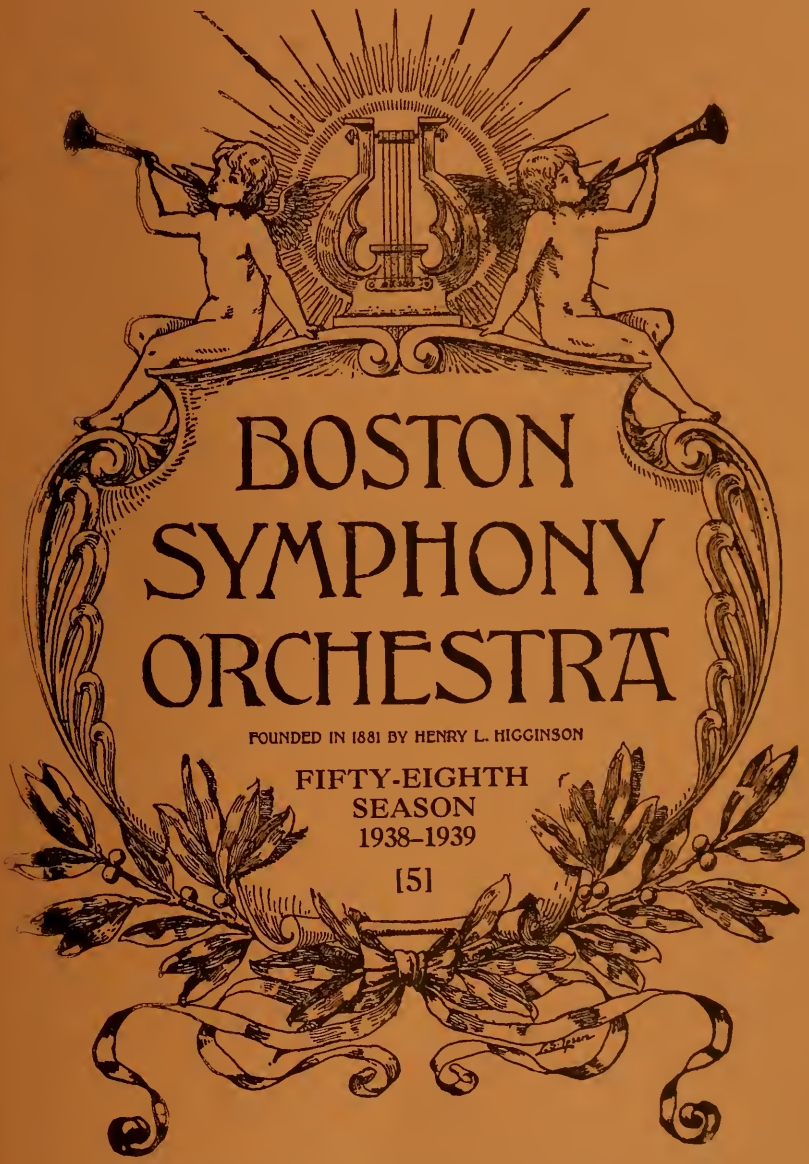
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TAPLEY, R.
KRIPS, A.

KNUDSON, C.
ZUNG, M.
BEALE, M.
GORODETZKY, L.

MAYER, P.
DIAMOND, S.
DEL SORDO, R.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.
DICKSON, H.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
FRANKEL, I.
JUHT, L.
GIRARD, H.
DUFRESNE, G.
DELESCLUSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
RATEAU, R.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Piano

SANROMÁ, J.

Librarian

ROGERS, L. J.

Carnegie Hall • New York

FIFTY-THIRD SEASON IN NEW YORK

FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *March 30*

AND THE

Fifth Matinée

SATURDAY AFTERNOON, *April 1*

with historical and descriptive notes by

JOHN N. BURK

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

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THE BOSTON SYMPHONY ORCHESTRA

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Announcing the Sixth Annual Berkshire Symphonic Festival

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Programs for 1939 — Dr. Koussevitzky will make the programs from the following list: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, Symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others to be announced.

History — The Berkshire Symphonic Festival was established in 1934 by summer and permanent residents of the Berkshires, not for monetary profit, but to bring joy and beauty, to promote the cause of music, to establish a great festival center in America. Here in 1938 before a capacity audience, the Berkshire Symphonic Festival dedicated its music shed with a superb concert by the Boston Symphony Orchestra under the direction of Dr. Koussevitzky. The music shed, seating approximately 6,000, is unique in America. Its utter utilitarian simplicity only emphasizes the beauty of its design.

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Carnegie Hall

Fifty-third Season in New York

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIFTH EVENING CONCERT

THURSDAY, March 30

Programme

Beethoven.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; assai meno presto: Tempo primo
IV. Allegro con brio

INTERMISSION

Tchaikovsky.....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. When he completed it in the summer of 1812,* four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent."

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von de Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There

* The manuscript score was dated by the composer "*1812; 18ten* ——"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his sym-

phonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass. who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly,* July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By Peter Ilich Tchaikovsky

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love

(the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his

state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that, hearing it, you felt just as I did while writing it, and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves. and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*. lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations

towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless — a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally

(Continued on page 18)

LIST OF WORKS

Performed in the Evening Series

DURING THE SEASON 1938-1939

BEETHOVEN	Symphony No. 5 in C minor, *Op.* 67	I November 17
	Symphony No. 7	V March 30
BRAHMS	Symphony No. 4 in E minor, *Op.* 98	II January 5
BRUCKNER	Symphony No. 8 in C minor	III February 10
CARPENTER	*Concerto for Violin and Orchestra	
	Soloist: ZLATKO BALOKOVIĆ	IV March 9
HINDEMITH	*Symphonic Dances	II January 5
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel	III February 10
RAVEL	"Le Tombeau de Couperin," Suite	I November 17
SCHUMANN	Symphony No. 4 in D minor, *Op.* 120	IV March 9
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82	I November 17
STRAUSS	Tone Poem, "Also sprach Zarathustra" (freely after Friedrich Nietzsche) *Op.* 30	IV March 9
TCHAIKOVSKY	Symphony No. 4	V March 30
VIVALDI	Concerto in D minor for Orchestra with Organ (Edited by A Siloti)	II January 5

* First performance in New York.

SYMPHONY HALL - BOSTON

Tuesday Evening, April 25, 1939

PENSION FUND CONCERT

BRAHMS' REQUIEM

BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

ASSISTED BY THE

HARVARD GLEE CLUB

AND

RADCLIFFE CHORAL SOCIETY

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ELIZABETH RETHBERG, *Soprano*

KEITH FALKNER, *Baritone*

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my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing — that I shall always keep a happy memory of this place.

"P.S. — Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIFTH AFTERNOON CONCERT

SATURDAY, April 1

Programme

MOUSSORGSKY.....Prelude to "Khovanstchina"
(Born March 21, 1839)

STRAVINSKY......"Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia

I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio

The music of these programmes is available at the 58th Street Library.

"KHOVANSTCHINA": PRELUDE TO ACT I

By Modest Petrovich Moussorgsky

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

"Khovanstchina is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian

folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His *"Boris Godounov,"* completed the year before, was in process of revision and in prospect of early performance. *"Boris"* had necessitated historical research, and *"Khovanstchina"* involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self-immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the *Raskolniki),* all this data became to him a matter of great moment.

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"LE SACRE DU PRINTEMPS" ("THE RITE OF SPRING"): Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

Stravinsky composed *"Le Sacre du Printemps"* in the years 1912 and 1913. The first performance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914. The first performance in this country was by the Philadelphia Orchestra in Philadelphia, March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 25, 1924.

The score calls for two flutes and two piccolos, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

The score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *"Le Sacre"* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youth and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, *tranquillo,* with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tranquillo* measures. The games of the rival communities is a *molto allegro,* again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo,* a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo,* from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante,* with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far

remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

Much, probably too much, has been written in elucidation of *"Le Sacre du Printemps,"* just as the story of the scandalous uproar at the Parisian first performance, in 1913, has been too often told. Nevertheless, two first-hand accounts of this event hold particular interest. The first is in the book by Mme. Romola Nijinsky, and describes the experience of the dancers themselves; the second is by Stravinsky, in his memoirs, of which portions are quoted in this programme.* The composer gives slight space to the affair, for, as he truly remarks, *"On en a trop parlé."*

It is also interesting to compare the two accounts of the choreography, for while Mme. Nijinsky extols the production as the greatest achievement of her husband's art, Stravinsky, though praising Nijinsky's genius as dancer in the highest terms, dismisses him as quite worthless in the rôle of *maître de ballet*. They may be set down as the opposing, and not unprejudiced views of two experts — the one a dancer, and the other a musician.

Stravinsky tells how he worked long and intermittently on the *"Sacre du Printemps"* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *"Petrouchka,"* the composition of *"Le Roi des Étoiles,"* the "Japanese Lyrics," his revision of Moussorgsky's *"Khovanstchina,"* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *"Le Sacre,"* was so deeply involved in his designs for Debussy's *"L'Après-Midi d'un Faune"* in the season of 1912, that plans for the mounting of *"Le Sacre"* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky thus describes his strenuous collaboration with Nijinsky in the choreographical planning.

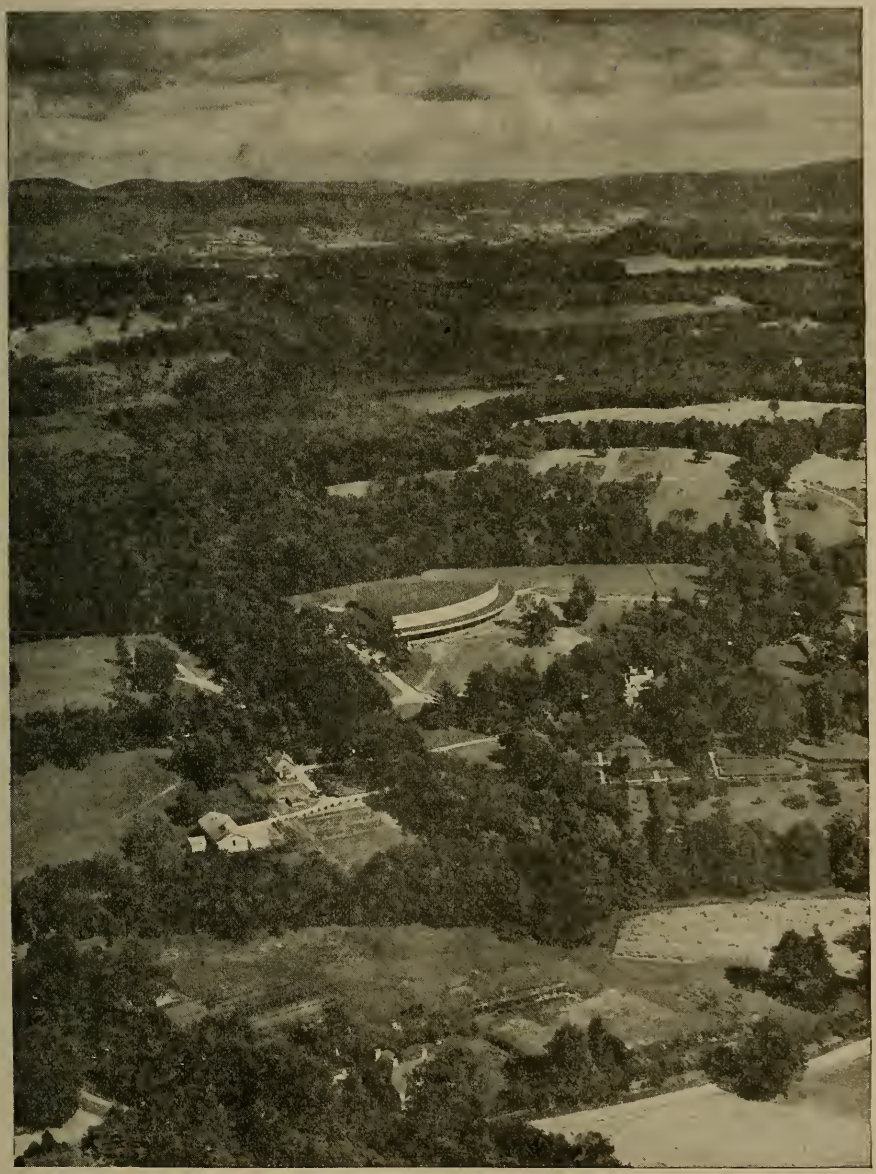
"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His

* "Nijinsky," by Romola Nijinsky (Simon and Schuster, 1934); *"Chroniques de ma vie,"* Denoel et Steele, 1935, translated as "Stravinsky, an Autobiography" (Simon and Schuster, 1936).

musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées.* The first performance began with a repetition of *'L'Oiseau de Feu.'* The *'Sacre du Printemps'* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demonstrations, quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première.* It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years, it is naturally hard for me to recall the choreography of the *'Sacre'* in its details without being influenced by the ready admiration which it aroused among the *avant-garde,* always ready to seize upon any departure from a precedent as a new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev, obstinately and laboriously drilled into him. One noticed in this choreog-



AIRPLANE VIEW OF "TANGLEWOOD"
Home of the Berkshire Symphonic Festival
(See page 2)

raphy a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

"In composing the *'Sacre'* I conceived it visually as a succession of rhythmic movements of extreme simplicity, executed in mass divisions which would have an immediate effect upon the spectator, without superfluous minutiæ or complications dissipating its force. It was only in the *danse sacrale* at the end of the piece that a solo dance was required. The music of this part, sharply defined, called for a corresponding choreography simple and easy to grasp, but here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression and complicated it through the awkwardness of malcomprehension. Is it not awkward, for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible? Much choreography sins in this way, but I know of none which has reached the degree obtained by Nijinsky.

"In reading what I have written about the *'Sacre,'* the reader will be perhaps astonished that I speak so little of the music of my work. I am very ready to withhold such comment. I feel myself absolutely incapable of recalling after twenty years the feelings which moved me while I was composing the score. One can recall facts or incidents with more or less exactitude, but how can one bring back sentiments which one has formerly experienced without running the risk of distorting them under the influence of subsequent developments? My actual interpretation of my feelings of that time could be as inexact and arbitrary as if they came from someone else. They might have the same character as an interview indiscreetly signed by me, a thing which has happened, alas, too often."

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Also Sprach Zarathustra Strauss
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Classical Symphony Prokofieff
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Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
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Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881. The most recent performance in this series took place April 30, 1937.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another

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first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony

*British Broadcasting Corporation Orchestra programme notes.

LIST OF WORKS

Performed in the Saturday Afternoon Series

DURING THE SEASON 1938-1939

BEETHOVEN	Symphony No. 2 in D major, *Op.* 36	I November 19
BLOCH	"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra	
	Soloist: JEAN BEDETTI	III February 11
BRAHMS	Symphony No. 4 in E minor, *Op.* 98	I November 19
	Symphony No. 1	V April 1
COPLAND	"El Salón México"	I November 19
DUKELSKY	*"Dédicaces," for Piano and Orchestra, with Soprano obbligato	
	Soloist: JESÚS MARÍA SANROMÁ	
	Soprano: MARGUERITE PORTER	II January 7
ROY HARRIS	*Symphony No. 3 (in one movement)	IV March 11
HAYDN	Symphony in B-flat, No. 102	II January 7
HINDEMITH	Symphonic Dances (3rd and 2nd Movements)	III February 11
MOUSSORGSKY-RAVEL	"Pictures at an Exhibition"	III February 11
	Prelude to "Khovanstchina"	V April 1
MOZART	Symphony in A major (Koechel No. 201)	III February 11
PROKOFIEFF	"Peter and the Wolf," An Orchestral Fairy Tale for Children, *Op.* 67	
	Narrator: RICHARD HALE	IV March 11
RAVEL	"La Valse," Choreographic Poem	IV March 11
STRAVINSKY	"Le Sacre du Printemps"	V April 1
TCHAIKOVSKY	Symphony No. 4 in F minor, *Op.* 36	II January 7
	Concerto for Violin in D major, *Op.* 35	
	Soloist: RUTH POSSELT	IV March 11

* First performance in New York

won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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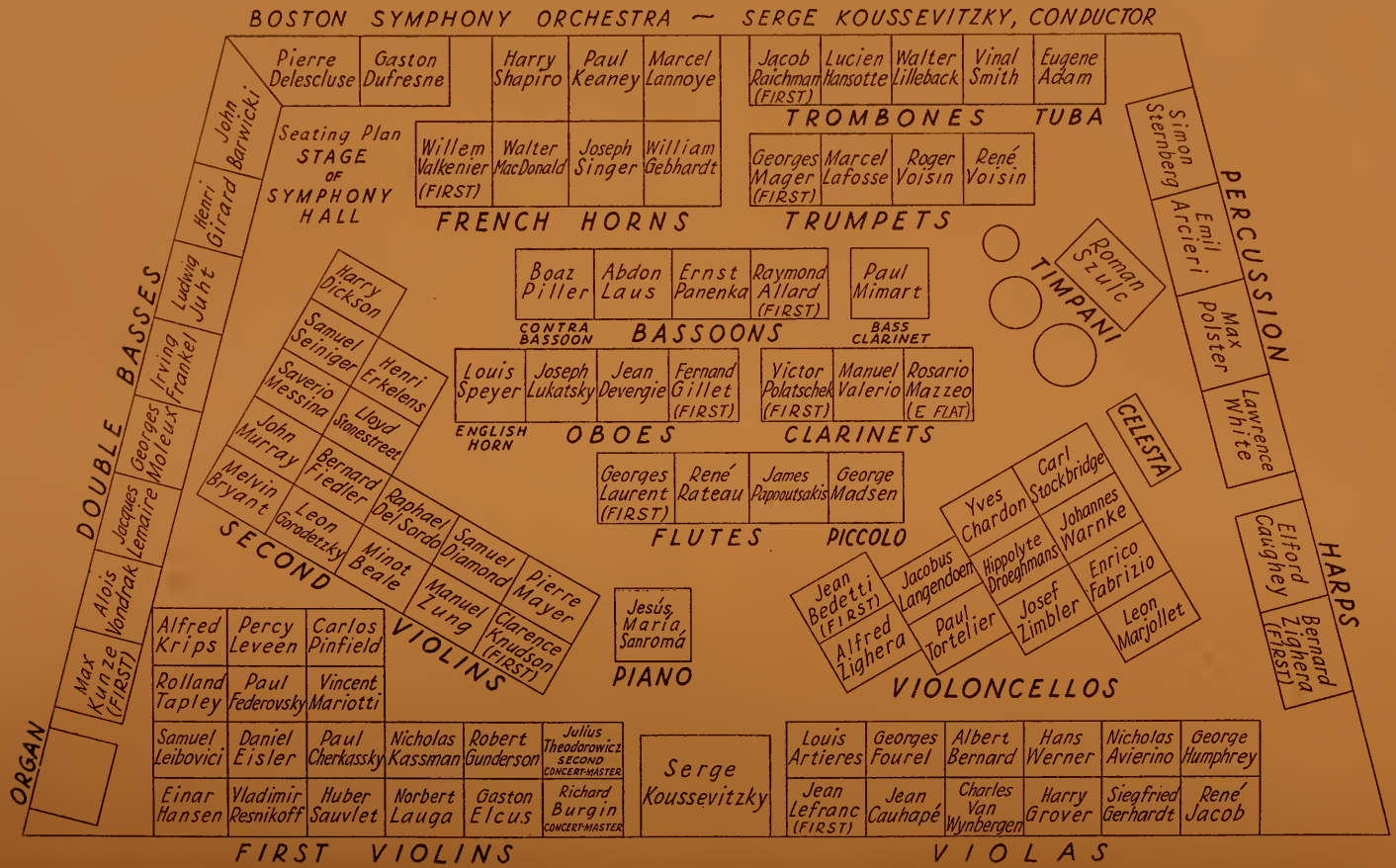
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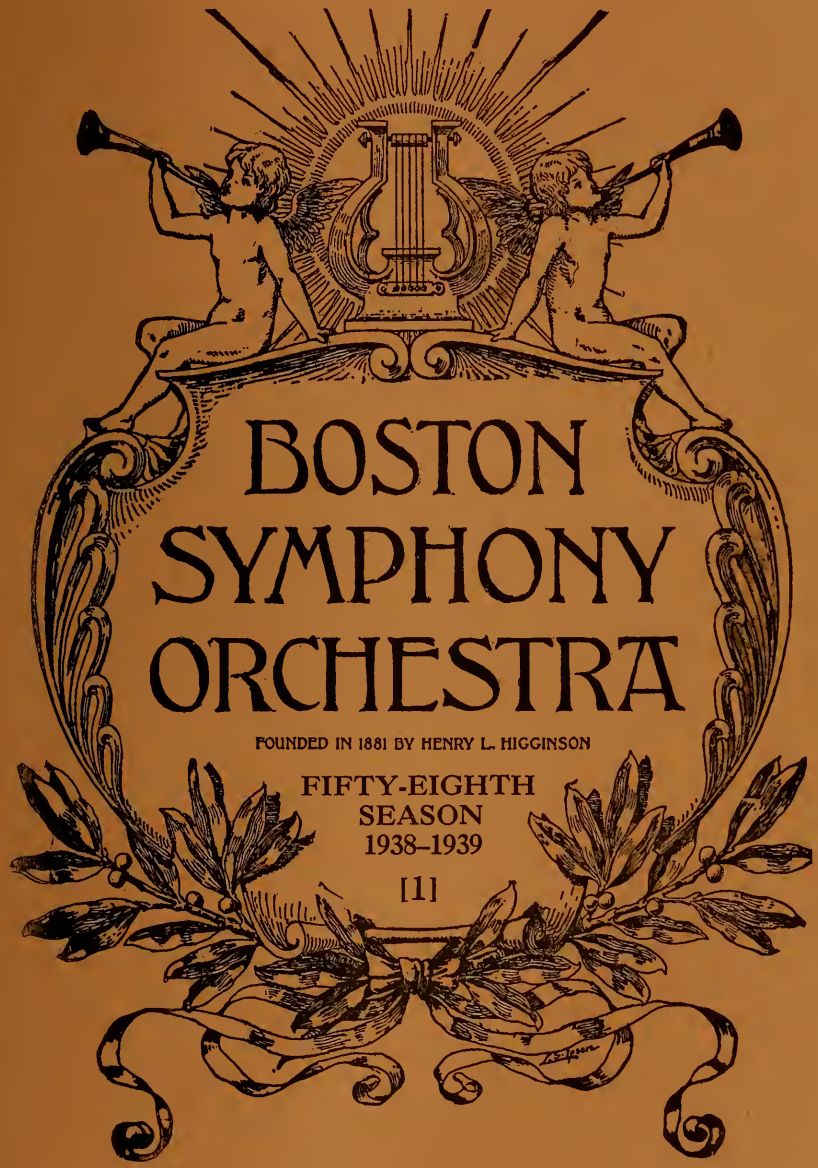
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[1]

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[Fifty-eighth Season, 1938–1939]

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Concert Bulletin of the First Concert

FRIDAY EVENING, *November* 18

with historical and descriptive notes by

JOHN N. BURK

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FIFTY–EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 18

Programme

BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo (Allegro)
IV. Allegro molto

COPLAND.....“El Salón México”

INTERMISSION

DVOŘÁK.....Symphony No. 5, in E minor, “From the New World,” *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

STEINWAY PIANO

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant

imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt

Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

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"EL SALÓN MÉXICO"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

"El Salón México" had its first performance August 27, 1937, by the *Orquesta Sinfónica de México,* under Carlos Chavez. It was repeated at a free concert for workers on September 12 by the same orchestra. There was a broadcast performance at the studios of the National Broadcasting Company in New York, May 14, 1938, Sir Adrian Boult conducting as guest. The work was chosen as one of two to represent the United States at the festival of the International Society for Contemporary Music which was held in London last summer. Sir Adrian Boult there conducted *"El Salón México,"* June 24, 1938. It was performed at the Boston Symphony Concerts, October 14, 1938.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, military drum, *tambour de Provence,* bass drum and cymbals, piano, Chinese blocks, wood block, gourd, xylophone. The dedication is to Victor Kraft.

THE title of *"El Salón México"* and the circumstances under which it was written have been kindly supplied by the composer:

"During my first visit to Mexico, in the Fall of 1932, I conceived the idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his native land wants to return bearing musical souvenirs. In this case my musical souvenirs must have been very memorable, since it wasn't until 1933 that I began to assemble them into the form of an orchestral work.

"From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called *'Salón México.'* No doubt I realized, even then, that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico: the Mexico of the ancient civilizations or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the *'Salón México.'* Because in that 'hot spot,' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music.

"I followed no general rule in the use of the themes that I treated. Almost all of them come from the *'Cancionero Mexicano'* by Frances Toor, or from the erudite work of Ruben M. Campos, *'El Folk-lore y la Musica Mexicana.'* To both authors I owe thanks. Probably the most direct quotation of a complete melody is that of *'El Mosco'* (No.

84 in the book by Campos), which is presented twice, immediately after the introductory measures (in which may be found fragments of *'El Palo Verde,'* and of *'La Jesusita'*)."

Aaron Copland has studied music since his thirteenth year. Graduating from public high school in Brooklyn, he continued pianoforte study with Victor Wittgenstein and Clarence Adler. Rubin Goldmark was his teacher in harmony and composition. In 1921 he went to Paris and remained there for three years, studying composition under Nadia Boulanger. During this time he also studied piano with Ricardo Vines. He was awarded a Guggenheim Memorial Foundation Fellowship through two years beginning October 1925.

Mr. Copland has always taken an active interest in the furthering of modern music. He has been a director of various organizations devoted to this cause and has frequently written for magazines, using a marked literary ability to bring the more promising talents of other composers to public attention. He has long been a member of the executive board of the League of Composers, and a director of the International Society for Contemporary Music. He was director of the festival of contemporary music at Yaddo, Saratoga Springs, New York, during its first two years, and carried on with Roger Sessions from 1928 to 1931 the Copland-Sessions concerts in New York which were devoted to the presentation of American music. He gave lectures in the music department at Harvard University, in 1935, and has subsequently given regular series of lectures at the New School for Social Research in New York.

Aaron Copland has not allowed these time-taking activities to stand in the way of his own development as a composer. He has written numerous works for large and small orchestra, for chamber combination, for chorus, for piano. There has also been music for stage performance, for the film, and for radio. Performances of his music by American and European orchestras, at various music festivals, by broadcast, and on phonograph records, are too numerous to list. The following of his works have been played at the concerts of the Boston Symphony Orchestra:

1925. February 20, Symphony for Organ (Nadia Boulanger, organist) and orchestra.
1925. November 20, Music for the Theatre.* (First performance.)
1927. January 28, Concerto in one movement, for piano (Mr. Copland, pianist) and orchestra. (First performance.)
1928. December 14, Two Pieces for string orchestra.
1932. February 19, Symphonic Ode. (First performance.)
1935. February 15, First Symphony (revision of the organ symphony).

*The "Music for the Theatre" was performed by this orchestra at the Berkshire Festival, August 7, 1938.

In addition to the orchestral works listed above, there are the following: "A Dance Symphony" (from the ballet "Grohg"), "Statements," and "Music for Radio." Mr. Copland has written two ballets in one act, "Grohg" and "Hear Ye, Hear Ye!" These have been performed, as well as "The Second Hurricane," a play-opera for high school performance.

For smaller chamber combinations, there are Two Pieces for string quartet (from which the "Two Pieces for String Orchestra" is derived); Two Pieces for violin and piano; "Elegies" for violin and viola; "Vitebsk," a study on a Jewish melody, for violin, 'cello and piano; "As It Fell Upon a Day," for soprano, flute and clarinet; and a set of piano variations. Also for solo piano are: "The Cat and the Mouse" and a "Passacaglia." Choral works include: "The House on the Hill" (for women's voices *a capella,* on a poem of E. A. Robinson); "An Immorality" (for women's voices, with piano, poem by Ezra Pound); "What Do We Plant?" (for junior high school chorus).

He has just completed "Billy the Kid," a one act ballet for "Ballet Caravan."

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD," *Op.* 95

By ANTON DVOŘÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, December 7, 1934, October 14, 1938.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as

certain to grow from its folk melody. His enthusiasm found warm response in some musicians. Collections, examples of Negro songs and Indian melodies were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry E. Krehbiel, music critic of the *New York Tribune,* who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing con-

vulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary was such as a musician in Dvořák's position, with a wife and six children, would have found it difficult to decline. It was in October, 1892, that the composer arrived in New York. Dvořák at first found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine,* that this limitless enthusiasm, "also called 'push,'" at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title *"Legenda,"* bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church of St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled

conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources." Wilhelm Klatte, a German musical expert, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians of folk music in America. The notion that the Symphony contained Indian themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. When the Symphony was conducted in Berlin in 1900, Dvořák wrote to the conductor, Oscar Nedbal: "I send you Kretschmar's analysis of the Symphony, but omit that nonsense about my having made use of 'Indian' and 'American' motives — that is a lie. I tried to write only in the spirit of those national American melodies." How Dvořák could have entered into the spirit of the "national American melodies" to which he refers, by mere reference to printed notation in the course of a few months' residence in New York, and captured that spirit within the confines of the accepted symphonic form, remains to be explained. If, as has been claimed, the Finale was in fact a movement of an early, discarded symphony, salvaged by the thrifty composer, a portion of the Symphony at least, is definitely not of the "New World," even in spirit. The composer's introduction, before the close, of themes from each of the earlier movements, would then appear to be an attempt to "tie in" a movement which did not belong.

The following analysis is quoted from the programmes of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio,* E

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minor, 4-8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo,* give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff,* in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto,* the principal subject of which is stated in two sections; the first allotted to horns in unison, the second to wood wind. The theme is syncopated and has the rhythm of the 'Scotch snap,' the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, 'and is,' says Mr. Philip Hale, 'no doubt derived from the familiar melody "Swing low, sweet chariot." ' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme is first heard in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda,* based mainly upon the first subject.

"*Largo,* D-flat major, 4-4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C-sharp minor and a section headed *Un poco più mosso.* A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais;* the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

"The Scherzo (*Molto vivace,* 3-4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The Trio starts with an animated theme for the wind, to which succeeds one for strings in E minor. The Scherzo is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

"*Allegro con fuoco,* E minor, 4-4. — The Finale has nine introduc-

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Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

tory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo,* and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."

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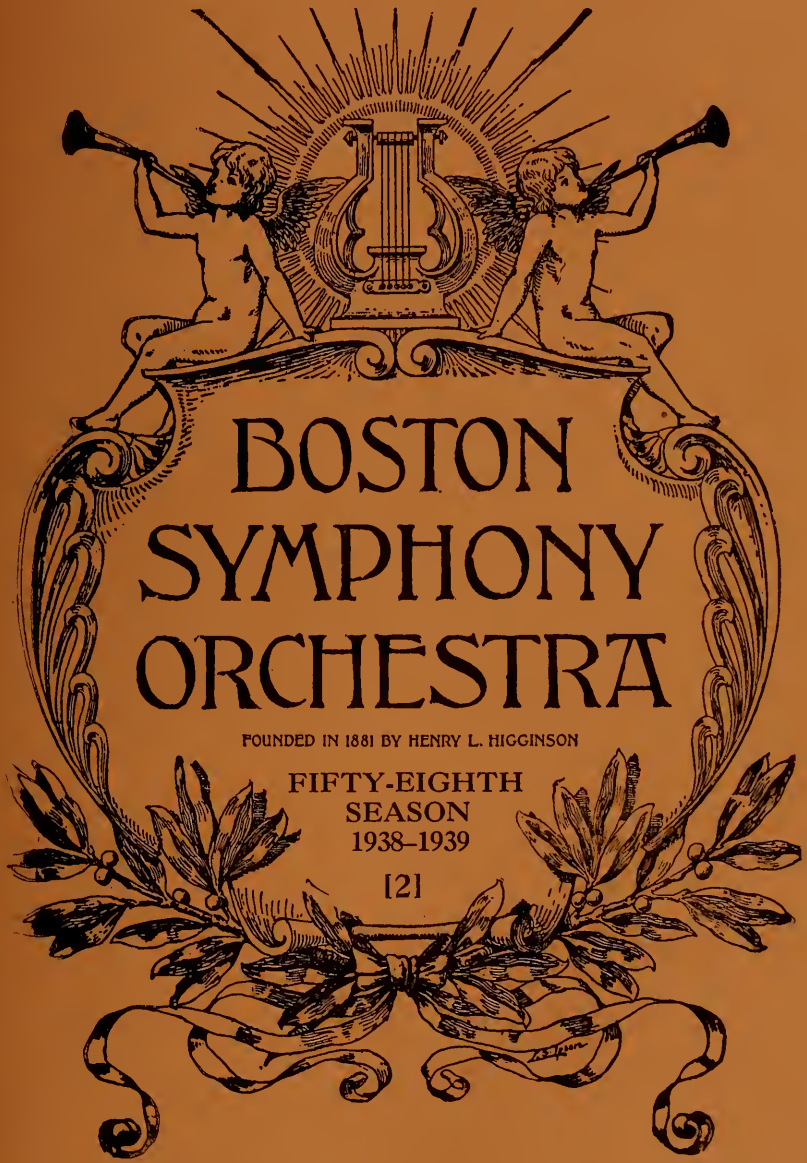
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FIFTY-EIGHTH SEASON 1938–1939

[2]

Friday Evening, January 6

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

SERGE KOUSSEVITZKY, *Conductor*

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GILLET, F.
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VALERIO, M.
MAZZEO, R.
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MADSEN, G.

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SPEYER, L.

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MIMART, P.

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MACDONALD, W.
SINGER, J.
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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

FRIDAY EVENING, *January* 6

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

FRIDAY EVENING, JANUARY 6

Programme

HAYDN.....Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

RAVEL.....Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 – he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo,* with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He

points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

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CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestras of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente,* is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai,* consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The

orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. Besides numerous recitals, in European and American cities, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

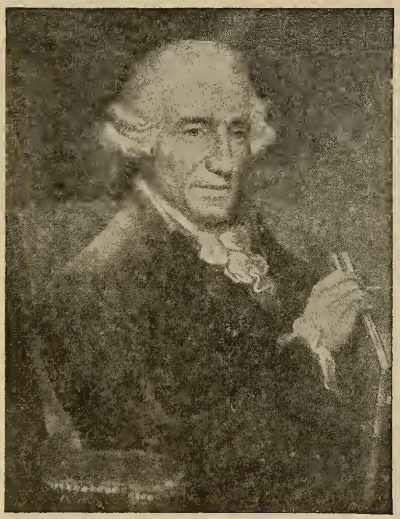
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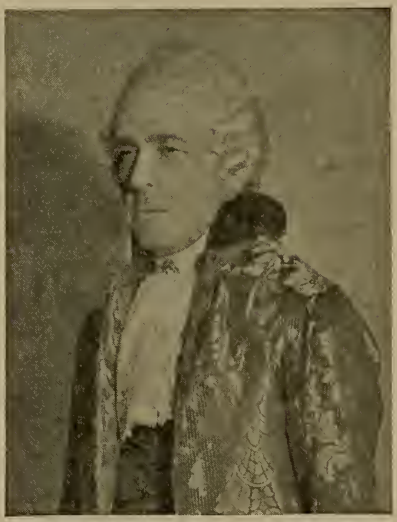
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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long

interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

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The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which — Heaven be praised! — appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann — that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill me with joy."

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Thursday Evening, February 9

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale.*"

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the

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Concerto No. 12 — Larghetto	Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloé — Suite No. 2	Ravel
Élégie (Violoncello solo: Jean Bedetti)	Fauré
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
"Khovanstchina" Prelude	Moussorgsky
La Valse	Ravel
"Lieutenant Kije" Suite	Prokofieff
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Passion According to Saint Matthew (Three Albums)	Bach
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Pohjola's Daughter	Sibelius
"Romeo and Juliet," Overture-Fantasia	Tchaikovsky
Rosamunde — Ballet Music	Schubert
Sarabande	Debussy-Ravel
"Swanwhite" ("The Maiden with Roses")	Sibelius
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 5	Sibelius
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in F major	Beethoven
Symphony No. 8 in B minor ("Unfinished")	Schubert
"The Enchanted Lake"	Liadov
Wiener Blut — Waltzes (Vienna Blood)	Strauss

old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form; for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

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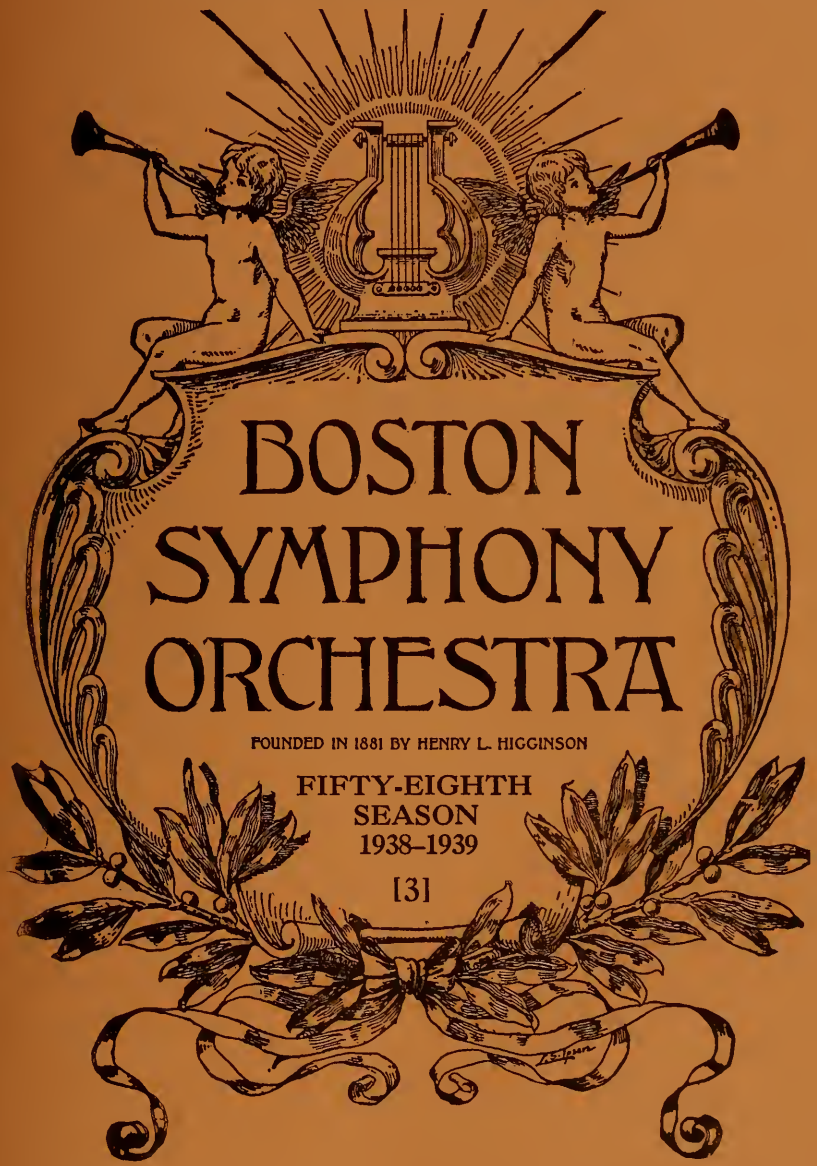
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FIFTY-EIGHTH SEASON 1938–1939

[3]

Thursday Evening, February 9

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[Fifty-eighth Season, 1938–1939]

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Concert Bulletin of the Third Concert

THURSDAY EVENING, *February* 9

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, February 9

Programme

Mozart.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

Saint-Saëns.....Concerto for Violoncello No. 1 in A minor, *Op.* 33

INTERMISSION

Tchaikovsky.....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

SOLOIST
JEAN BEDETTI

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If

* C major (K. 200). G minor (K. 183), A major (K. 201), D major (K. 202).

music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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CONCERTO FOR VIOLONCELLO IN A MINOR, *Op.* 33

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Saint-Saëns composed this, the first and better known of his two concertos for violoncello, in 1873 (the second was published in 1903). The A minor concerto was dedicated to and first performed by August Tolbecque at a Paris Conservatory concert, January 19, 1873.

The following violoncellists have performed the Concerto at Boston Symphony Concerts: Carl Bayrhoffer, December 10, 1881; Alwin Schroeder, November 19, 1898, January 10, 1903, and April 8, 1921; Rudolph Krasselt, November 21, 1903; Miss Elsa Ruegger, February 10, 1906; Heinrich Warnke, January 28, 1911; Joseph Malkin, December 24, 1915; Jean Bedetti, March 6, 1920, and February 25, 1936 (Tuesday afternoon concert); Gregor Piatigorsky, January 27, 1939.

THE concerto is played without pause, its three movements co-ordinated by the recurrence of the initial theme. This subject, which predominates the piece, is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto,* proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the 'cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

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JEAN BEDETTI, first violoncellist of the Boston Symphony Orchestra since 1919, was born at Lyons, France, December 18, 1883. He studied the 'cello with his father at the Conservatory of his native city, making his first public appearance there at the age of eleven. Continuing at the Paris Conservatory with Jules Loeb, he took a first prize in 1902. He became first violoncellist of the Opéra Comique Orchestra in 1904, and of the Colonne Orchestra in 1908, playing under Colonne, Pierné, and Monteux. These activities, together with appearances in chamber music and recitals in various European cities, were interrupted by the coming of the war, when he was called to service. In the autumn of 1919, he came to America to assume his present position. He has performed the principal violoncello concertos with this orchestra: Boëllmann's Symphonic Variations, the Concerto of Schumann, of Saint-Saëns (in A minor), of Haydn, Lalo, Tchaikovsky (Rococo Variations), Fauré (*Élégie*), He appeared in Bloch's *"Schelomo,"* which had its first Boston performance April 13, 1923, and was also played in New York and Brooklyn, March 6 and 7, 1930.

SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By Peter Ilitsch Tchaikovsky

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love

(the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his

state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

FLORENCE, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that, hearing it, you felt just as I did while writing it, and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves. and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*. lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations

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towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless – a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally

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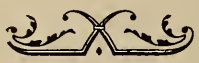
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my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing – that I shall always keep a happy memory of this place.

"P.S. – Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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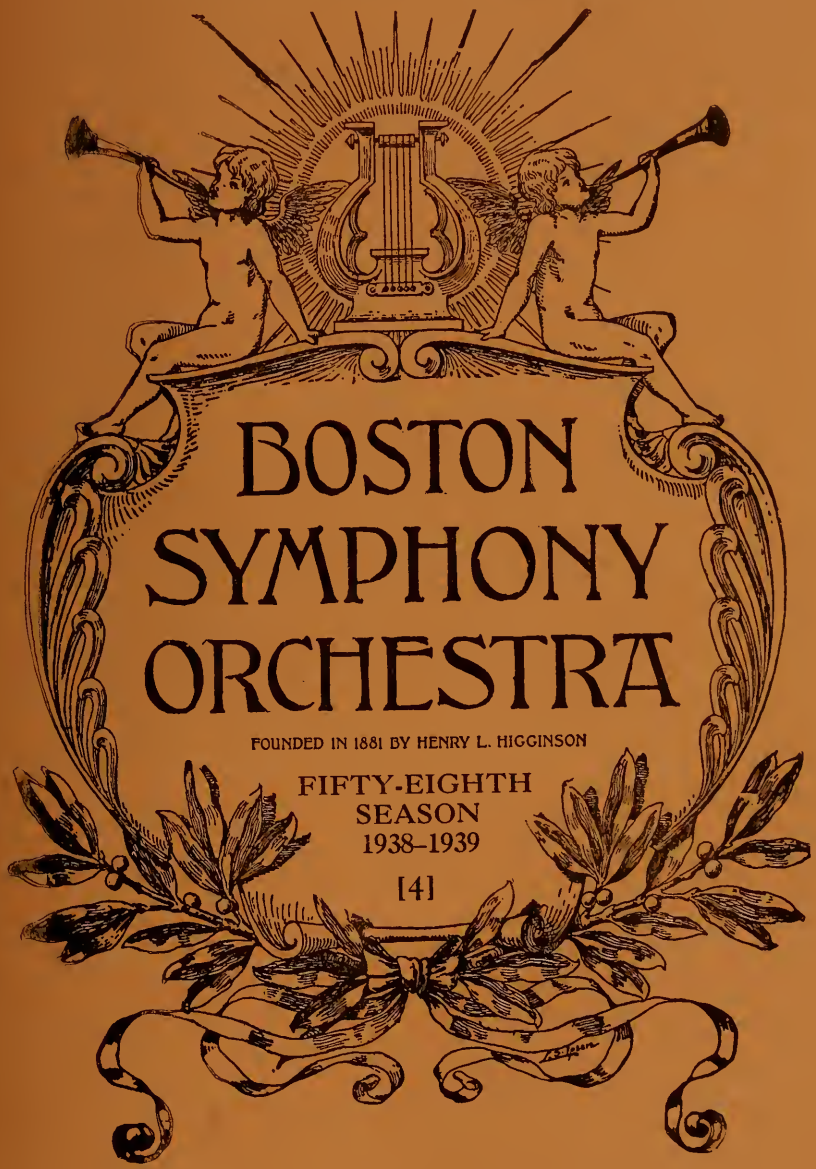
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FIFTY-EIGHTH SEASON 1938–1939

[4]

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FRIDAY EVENING, *March* 10

with historical and descriptive notes by

JOHN N. BURK

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FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

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FRIDAY EVENING, MARCH 10

Programme

VIVALDI.....Concerto in D minor for Orchestra
(Edited by A. Siloti)

I. Maestoso
II. Largo
III. Allegro

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67

Narrator: RICHARD HALE

INTERMISSION

BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; assai meno presto: Tempo primo
IV. Allegro con brio

CONCERTO IN D MINOR, *Op.* 3, No. 11

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra by ALEXANDER SILOTI

Vivaldi's Concertos of this set were written for four violins, two violas, 'cello, and organ bass. Siloti has arranged this one for wood winds in twos (with double-bassoon), organ, and string orchestra. There is another arrangement by Sam Franko.

This concerto in the arrangement of Siloti has been performed at the Friday and Saturday concerts of this orchestra, October 10, 1924, October 25, 1929, May 1 1936, and October 7, 1938.

THIS concerto bears its story of neglect, confusion, and restitution. It was the eleventh of a series of twelve *concerti grossi,* Op. 3, which were entitled *"L'Estro armonico"* ("Harmonic inspiration"), and appeared in Amsterdam about 1714 or 1716, under the publication of *"Roger et le Cene,"* dedicated to Ferdinand III of Tuscany. Johann Sebastian Bach, probably in the last years of his Weimar period, made a transcription of the concerto for organ with two manuals and pedal. Bach's copy of the original and his transcription rested for many years, safe, but unknown, in the State Library at Berlin. At last, in 1840, the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was published by F. K. Griepenkerl, in the Peters Edition at Leipzig, not as Vivaldi's score, not even as Sebastian Bach's, but as the work of his son Wilhelm Friedemann Bach. The error is explained by examination of the manuscript. The cover is missing, and at the top of the first page of the music appears, in the faint but indisputable script of Bach's eldest son: "Di W. F. Bach," and underneath a line which must be said to acquit him of misappropriation: *"Manu mei Patris descriptum."* The supposed original organ concerto of Friedemann Bach had a long and wide vogue. Vivaldi's rightful authorship was established once and for all by Max Schneider's "The So-Called Original Concerto in D minor of Wilhelm Friedemann Bach" (Bach Jahrbuch, 1911).

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In addition to the concerto here played, the following works of Vivaldi have been performed at Boston Symphony concerts:

1913. March 8. Concerto in G major for Violin with String Orchestra. Eugene Ysaye, Violinist; Dr. Karl Muck, Conductor.

1926. February 12 and April 30. Concerto in E minor for String Orchestra. Edited by A. Mistovski.

1927. January 14. Concerto in A minor for Strings. Edited by Sam Franko; Alfredo Casella, guest conductor.

1928. March 16. *"L'Estate"* ("Summer"), Concerto No. 2 for Strings, with Piano and Organ from "The Four Seasons." Edited by Bernardino Molinari.

1936. November 13. *"La Primavera"* ("Spring"), Concerto No. 1 from "The Four Seasons." Edited by Bernardino Molinari.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a female orchestra and choir. He was a priest, and generally called *"il prete rosso,"* "from his custom of wearing a semi-clerical habit of red," Mr. Molinari has conjectured. But Mr. Hale has quoted the memoirs of Goldoni, a contemporary of Vivaldi, who states explicitly that "the Abbé Vivaldi was called 'the red priest' on account of his red hair."

Again Mr. Hale quotes Ernst Ludwig Gerber, who in his *"Lexicon der Tonkünstler"* (Leipsic, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

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"PETER AND THE WOLF," Orchestral Fairy Tale for Children, *Op.* 67

By Serge Prokofieff

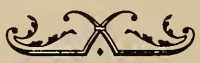
Born at Sontsovka, Russia, April 23, 1891

The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs.* Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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ENTR'ACTE

THE SYMPHONY AND ITS CONTENTS

By M. D. Calvocoressi

It will be noticed that whereas a good many critics, and not a few composers (with or without an axe to grind), go proclaiming that the present period is essentially one of "pure," abstract music, and that poetic or dramatic ambitions, or even the expression of human emotions, are undesirable elements in the art, the greater number of the most appreciated modern, or comparatively modern, symphonies are rich in poetic and dramatic contents.

This quality, of course, asserts itself in many different ways, ranging from that of Berlioz's *Fantastique* with its avowed "story" and from Tchaikovsky's highly emotional, at times melodramatic, outpourings to the dramatic suggestiveness of Bax's and Sibelius's symphonies, impossible to define or in any way to account for in words, yet definite enough to induce quite a number of listeners to feel sure that some at least of these symphonies must have an underlying, unformulated "programme."

As it happens, it is to be presumed that they have none: but what if they had? The time is long past when it was thought advisable to explain away or to gloss over the definitely "programmatic" character of certain portions of Beethoven's Pastoral symphony, or to allege that a work which has a programme should not usurp the title of symphony. And, despite all theories to the effect that music should be just "itself and nothing more" (theories with which many devotees of "programme" music heartily concur in principle, feeling that when all is said and done, good music, even when suggested by the most definite "programme," always becomes "just itself and nothing more"), a number of the most thoughtful and original composers of our times are not averse to seeking inspiration in poetic or dramatic data. Sibelius and Bax's tone-poems are cases in point.

Besides, this is an altogether accessory question. It is impossible to lay down the law as to what may or may not constitute a real and good symphony. Like all good music, good symphonies have a trick of running counter to forecasts and baffling definitions: they just assert their vitality and significance. It is characteristic, for instance, that a majority of the best judges should have acknowledged in Borodin one of the most truly great symphonists of the nineteenth century, although he took extraordinary liberties with the style as usually understood; and also that Sibelius, as Mr. Cecil Gray recalls in his excellent little book on him, should have been repeatedly branded by German critics as incapable of grasping the true spirit of the symphony. A

chapter of Sir Henry Hadow's "Studies in Modern Music" bears testimony to the fact that as late as 1895, an excellent judge who was an enthusiastic admirer of Brahms could nevertheless find in this composer's speech "something new and strange which now and again baffles our understanding." On the other hand, Prokofiev's *Symphonie Classique* may be adduced as an example of a work which, in accordance with its title, never oversteps in any respect the traditional boundaries of form or style, and yet is delightfully fresh and individual.

We have even ceased to believe that the lay-out of a symphony, any more than its style, must keep close to this classical convention. We readily admit that a composer may be true to the spirit of the symphony both in the usual four-movement mould or in practically any other—for instance, the one vast movement which constitutes Sibelius's seventh. Of late, the idea began to take shape that Schubert's B minor symphony need not necessarily bear the label "unfinished" although it consists of two movements only; that the composer may have left it thus because he felt that it stood adequate and complete as it was. To quote again Mr. Gray's *Sibelius,* the conventional four-movement scheme is merely a symbol of the variety and thoroughness expected from the composer of a symphony, which has to be "an epitome of all musical forms and styles and modes of thought," and "the most searching all-round test of musicianship that can possible be devised." Likewise, Hadow defines the symphony as "the highest type of structural development to which music has yet arrived . . . embodying the same principle of perfect symmetry as that in which is constructed a great drama or a great novel." These sayings, taken jointly, bring us as close as is possible to specifying what a good symphony should be.

If we go at all by popularity — even in the keenest and most enquiring musical circles — we cannot help coming to the conclusion that very few of the existing symphonies are good. Let us not accept this conclusion over-hastily. Only the other day Vaughan Williams was reminding us that of all arts, music is the least international. The contrary belief is so general that a few years ago the present writer, attempting to show (it was in the *Monthly Musical Record* for March, 1924) that musical works and influences cross frontiers far less quickly and easily than any other work of art or artistic influence, had the uncomfortable feeling of laying himself open to the suspicion of wilfully revelling in paradox. Even more paradoxical, maybe, is the assertion that, of all kinds of music, symphonies, in spite of their being, in principle, examples of the universal form *par excellence,* are the slowest to acclimatize themselves outside their country of origin. Yet the facts are there. A good deal of modern French music is known outside France, but no French symphony except Franck's is to any degree popular. Of the older Russian symphonies, only Tchaikovsky's and

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Programs for 1939 — Dr. Koussevitzky will make the programs from the following list: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, Symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others to be announced.

History — The Berkshire Symphonic Festival was established in 1934 by summer and permanent residents of the Berkshires, not for monetary profit, but to bring joy and beauty, to promote the cause of music, to establish a great festival center in America. Here in 1938 before a capacity audience, the Berkshire Symphonic Festival dedicated its music shed with a superb concert by the Boston Symphony Orchestra under the direction of Dr. Koussevitzky. The music shed, seating approximately 6,000, is unique in America. Its utter utilitarian simplicity only emphasizes the beauty of its design.

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Borodin's enjoy a European reputation — even the best of Glazounoff's remain overlooked. Of Dvorák's, only the "New World" is fairly well known. Mahler's and Bruckner's have not gained much ground outside German countries. Sibelius's tone-poems receive more attention than his symphonies. And we cannot, alas, include Elgar's, Vaughan Williams's and Bax's symphonies in the short list of British music which has made a measure of headway on the continent.

Let it be noticed that most of the neglected symphonies alluded to above are not to be dismissed with the remark that if they arouse little interest abroad, it is because they do not deserve better. We have had proof that Mahler's and Bruckner's, of late, have been gaining ground in Germany and Central Europe generally. In this country, Elgar's, Vaughan Williams's, and Bax's are unanimously held to represent British music at its best. Many of the soundest French judges hold d'Indy's and Roussel's in very high esteem. Even after having made due allowance for the possible operation of national pride and prejudices, we must grant that works which, belonging to a type far less subject than any other to the vagaries of fashion, command so great a degree of attention in their country of origin cannot be devoid of the fundamental qualities which should ensure more general recognition.

Maybe it simply means that despite the conviction which most of us cherish of being quite capable of appreciating all really good music, those general requirements which the symphony, of all musical types, aims most directly at satisfying vary more than we are aware from country to country — at least for a time. Then, an adjustment takes place gradually; and audiences, realizing that in the right hands music, whether traditional in form and style or not, strongly vernacular or devoid of all obvious "national" characteristics, abstract or instinct with dramatic qualities, may equally well fulfil the many and diverse conditions of the good symphony, and grow the richer by new, valuable artistic experience.

— From the programmes of the British Broadcasting Corporation ("B. B. C.").

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. When he completed it in the summer of 1812,* four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed

* The manuscript score was dated by the composer "*1812; 13ten* ——"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off leaving posterity perpetually in doubt whether it was May, June, or July.

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Friday	Afternoon	Mar. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 18 at 8.15	Symphony Hall	Boston
Monday	Evening	Mar. 20 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 21 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 25 at 8.15	Symphony Hall	Boston
Thursday	Evening	Mar. 30 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 31 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Apr. 1 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Apr. 4 at 8.30	Metropolitan Theatre	Providence
THURSDAY	Afternoon	Apr. 6 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 8 at 8.15	Symphony Hall	Boston

(Subject to change)

in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent."

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von de Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

~

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts

* Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

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of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale.*

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*).

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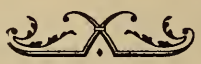
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Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
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Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

"The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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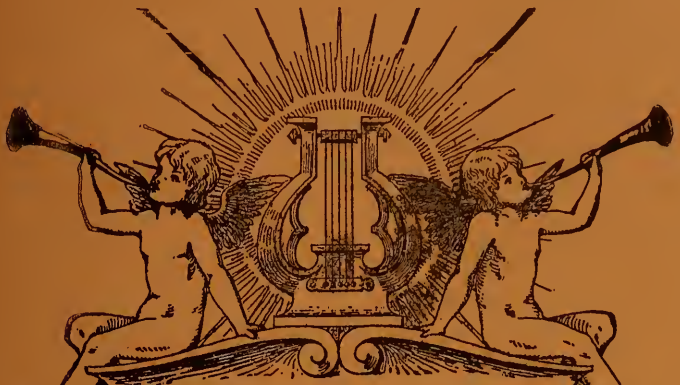
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FIFTY-EIGHTH SEASON 1938–1939

[5]

Friday Evening, March 31

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *March* 31

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

FRIDAY EVENING, March 31

Programme

SCHUMANN.....Symphony No. 4 in D minor, *Op.* 120

I. Andante; Allegro
II. Romanza
III. } Scherzo
IV. } Largo; Finale

(Played without pause)

DEBUSSY.....“Prélude à l’Après-midi d’un Faune”
(Eclogue of S. Mallarmé)

RAVEL.....“La Valse,” Choreographic Poem

INTERMISSION

MOUSSORGSKY.....“Pictures at an Exhibition,” Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls’ Legs — The Great Gate at Kiev

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The most recent performance at the Boston Symphony concerts was on January 29, 1938.

Schumann wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the trium-

* "Preludes and Studies."—W. J. Henderson.

phant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time

the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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PRELUDE TO "THE AFTERNOON OF A FAUN" (After the Eclogue of Stéphane Mallarmé)

By Claude Debussy

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918

Debussy completed his "Prelude to the Afternoon of a Faun" in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and *"La Damoiselle Élue"* were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was

under the direction of Eugéne Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: *"Prélude, Interlude, et Paraphrase Finale" pour "L'Après-midi d'un Faune."* This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the Société Nationale. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad.

The Prelude seems to have survived its attacks and imitations without loss of its particular charm and beauty in the forty-two years which have passed since it appeared. As for the "violation" done upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was a foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its subtle and reverent translation into tones.

Mallarmé had published his eclogue, *"L'Après-midi d'un Faune"* in 1876 in pamphlet form, with illustrations by Manet, after its refusal by the *Parnasse Contemporain*. Debussy was probably following his best instincts in scrupulously avoiding anything like an interlinear depiction of the poem. His music stands carefully aside from the delicate and tentative dream images of the poet, and sets its own remoter reflection as if apart, in anticipation or preparation. Mallarmé was enthusiastic about the score, and is quoted by Debussy (in a letter to Jean Aubry) as having said: "This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done." And the poet inscribed the following verse upon a copy:

Sylvain, d'haleine première,
Si ta flûte a réussi,
Ouïs toute la lumière
Qu'y soufflera Debussy.

It would require a poet of great skill and still greater assurance

(Continued on page 12)

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to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were

they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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"LA VALSE," A Choreographic Poem

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was on December 27, 1935. *"La Valse"* was performed at the Pension Fund concert of February 1 this year.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

* Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

RAVEL based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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"PICTURES AT AN EXHIBITION"
(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21 1839; died at St. Petersburg on March 28, 1881.

Arranged for Orchestra *by* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, celesta, xylophone, glockenspiel, two harps, rattle, bells and strings.

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than five musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There has been still another orchestration by Lucien Cailliet.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin† in reply to the latter's inquiry explained:

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled

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"the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilized the best coloristic possibilities of the saxophone.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high wood winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches – a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music – the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you – you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously.

how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The Two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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Soloist: JEAN BEDETTI

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TCHAIKOVSKY . . . Symphony No. 4 in F minor, *Op.* 36
III February 9

VIVALDI Concerto in D minor for Orchestra (Edited by A. Siloti) IV March 10

"Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

(" 'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — Calvocoressi.)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated in her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

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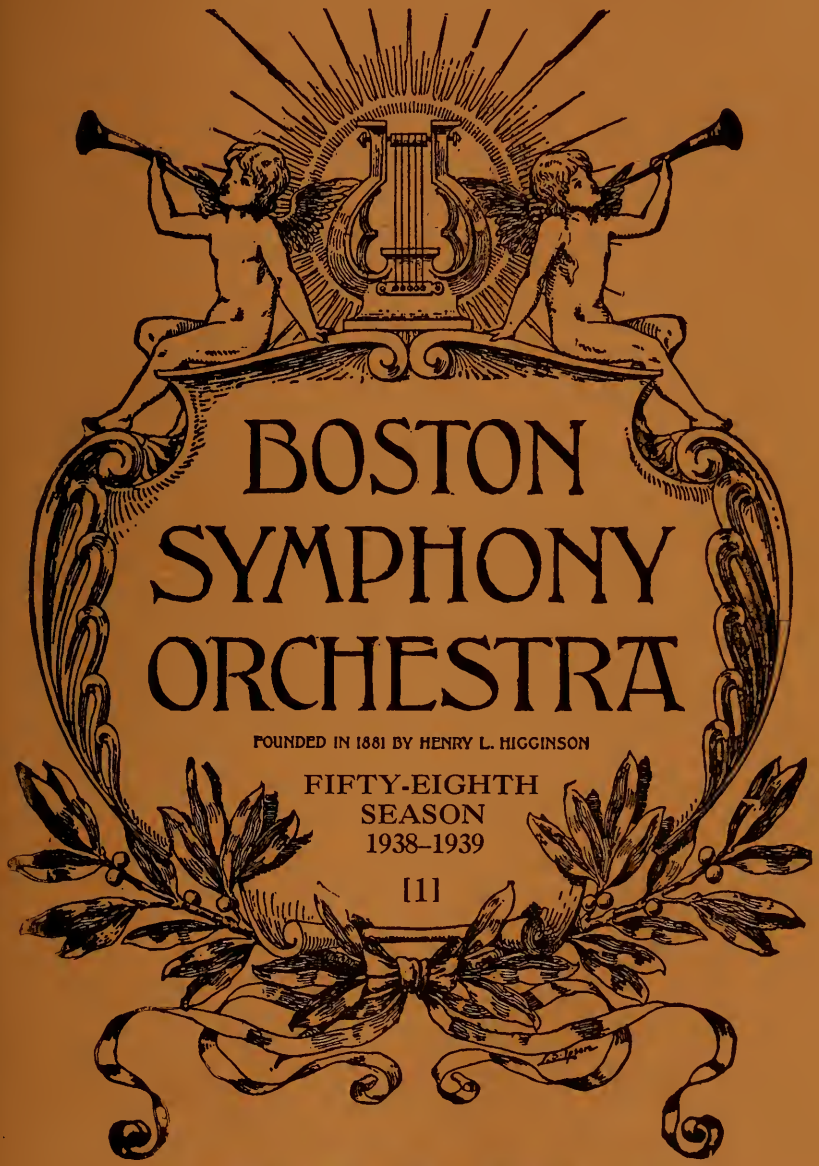
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FIFTY-EIGHTH SEASON 1938–1939

[1]

Thursday Evening, October 13

at 8 o'clock

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. — *Concert-master*
ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.
THEODOROWICZ, J.

HANSEN, E.
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MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
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DICKSON, H.

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LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

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BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
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FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

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VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
FRANKEL, I.
JUHT, L.
GIRARD, H.
DUFRESNE, G.
DELESCLUSE, P.
BARWICKI, J.

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LAURENT, G.
RATEAU, R.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *October* 13

with historical and descriptive notes by

JOHN N. BURK

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SIX NOTABLE PROGRAMMES

The progressive career of Serge Koussevitzky as conductor of the Boston Symphony Orchestra through fourteen years is exemplified by the development in this period of the shorter series of concerts. The Monday Evening series proving insufficient for the demand for such concerts, Dr. Koussevitzky added in his second season the Tuesday Afternoon series, later increased the number of each series, and last season combined them into monthly pairs. The six programmes, with regard both to the music performed and the artists assisting, present the finest the repertory can offer. They become a shorter counterpart of the Friday Afternoon and Saturday Evening series, with approximately one concert a month instead of three.

Soloists for the Monday and Tuesday series will include MYRA HESS, the famous English pianist. PIERRE and GENIA LUBOSHUTZ will perform Mozart's Concerto for Two Pianos and Orchestra.

In one pair of concerts, IGOR STRAVINSKY, who is to visit America next March, will appear as guest conductor in music of his own. GEORGES ENESCO, another eminent figure in music, whose appearance at the Friday and Saturday concerts was an outstanding event of the season past, will return, and conduct in the Monday and Tuesday series as well. Serge Koussevitzky will conduct four pairs of concerts.

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October 24, December 26, January 16, February 20, March 20, April 17. Seats available at $9, $12, and $15.

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October 25, December 27, January 17, February 21, March 21, April 18. Seats available at $6, $9, $12, and $15.

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

THURSDAY EVENING, October 13

Programme

Berlioz.....Overture, "The Roman Carnival," *Op.* 9

Mozart.....Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)

I. Allegro
II. Theme with Variations; Andante grazioso
III. Minuet
IV. Adagio
V. Minuet
VI. Andante; Allegro molto

INTERMISSION

Dvořák.....Symphony No. 5, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Larghetto
III. Scherzo: Molto vivace
IV. Allegro con fuoco

OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

The opera "Benvenuto Cellini" from which the overture is derived was first performed at the *Opéra* in Paris, September 10, 1838. The concert overture, written in 1843, was first performed at the Salle Herz, Paris, February 3, 1844, under the composer's direction. It was published June, 1844.

The last performance in the Friday and Saturday series of this orchestra was on March 15, 1929. There was a performance at a Tuesday afternoon concert, November 3, 1936.

The orchestration of the Overture includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, two tambourines, cymbals, triangle and strings.

TRAVELLING about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from "The Damnation of Faust" or "Romeo and Juliet" extremely serviceable. Of this sort was his overture "The Roman Carnival." He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon "The Roman Carnival," such was not the case with the opera, "Benvenuto Cellini," from which it was derived (The "Roman Carnival" Overture was originally the introduction to the second act of the opera). When the concert overture was first performed at the Salle Herz, the composer conducting, it was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when "Benvenuto Cellini" was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as

often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him.

Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Director of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said: 'Since I am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognizing in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his "Roman Carnival" Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine

dancers. The audience shouted *'Bis!'* We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly announced. Over a pizzicato accompaniment, the English horn then sings a love song of Benvenuto, from the first act. The theme is developed in counterpoint. The main body of the overture begins with a theme for the strings, taken from a chorus in the second act. The saltarello returns to bring the conclusion.

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DIVERTIMENTO IN B-FLAT (KOECHEL NO. 287)

(FOR STRINGS AND TWO HORNS)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. Written in six parts (two violins, viola, "bass," and two horns), the Divertimento is here performed by the combined strings with horns.*

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. Divertimenti, serenades,

*There was a performance of this work under the auspices of the "New Friends of Music" in Town Hall, New York, November 21, 1937, by six Boston Symphony players under the leadership of Arthur Fiedler. Richard Burgin took the first violin part.

cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gayeties some of his truly precious and undying musical thoughts.

This product of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their sometimes ardent but always minutely considered study of the younger Mozart: "the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote two divertimenti at this time for the Countess Antonie Lodron, a high-born Salzburger, whose two daughters came under his eye for musical instruction.* Both suites were written for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B-flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read the inscription "February, 1777." The two divertimenti are referred to by Mozart and his father in their letters as *"cassationi."* Mozart relates that he played the first violin part in a performance of the B-flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it "as if he were the first violinist in Europe," and in such a way that "everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

"Both have six elaborately worked-out movements, and abound in grace and fertility of invention, and in skilful harmonic treatment. The style is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to *bravura,* the remaining instruments co-operating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate.

* The concerto for three pianofortes (K. 242), was written for the Countess Lodron and her two daughters.

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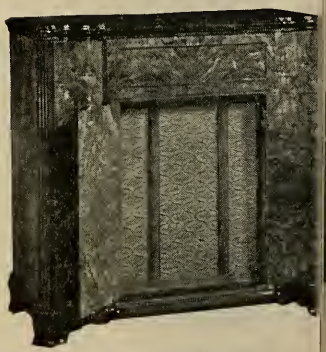


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In the very first thematically elaborated passage the solo passages for the violin occur, which it is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive *bravura* than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived *adagio,* where the second violin and tenor are muted, the violoncello plays *pizzicato,* while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato,* afforded a contrast of tone. The concluding movement is introduced by an *andante* with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long *molto allegro* follows this introduction, in 3-8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

The Divertimento in B-flat is compared by de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice Mozart's age at this time, was long a resident of Salzburg, and was *Konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's Divertimento in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the *finale.* The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit.* Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supersede the easy *"Galanterie"* of the Divertimento, and "unconsciously to approach the noble and rich field of classic chamber music."

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD," *Op.* 95

By ANTON DVOŘÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, and December 7, 1934.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found warm

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Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

response in some musicians. Collections, examples of Negro songs and Indian melodies were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry E. Krehbiel, music critic of the *New York Tribune,* who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. The native simplicity of Dvořák, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works. A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the National Conservatory in New York City, which she had founded six years before. The salary was such as a musician in Dvořák's position, with a wife and six children, would have found it difficult to decline. It was in October, 1892, that the composer arrived in New York. Dvořák at first found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine,* that this limitless enthusiasm, "also called 'push,'" at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title *"Legenda,"* bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church of St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and

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your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources." Wilhelm Klatte, a German musical expert, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians of folk music in America. The notion that the Symphony contained Indian themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. When the Symphony was conducted in Berlin in 1900, Dvořák wrote to the conductor, Oscar Nedbal: "I send you Kretschmar's analysis of the Symphony, but omit that nonsense about my having made use of 'Indian' and 'American' motives — that is a lie. I tried to write only in the spirit of those national American melodies." How Dvořák could have entered into the spirit of the "national American melodies" to which he refers, by mere reference to printed notation in the course of a few months' residence in New York, and captured that spirit within the confines of the accepted symphonic form, remains to be explained. If, as has been claimed, the Finale was in fact a movement of an early, discarded symphony, salvaged by the thrifty composer, a portion of the Symphony at least, is definitely not of the "New World," even in spirit. The composer's introduction, before the close, of themes from each of the earlier movements, would then appear to be an attempt to "tie in" a movement which did not belong.

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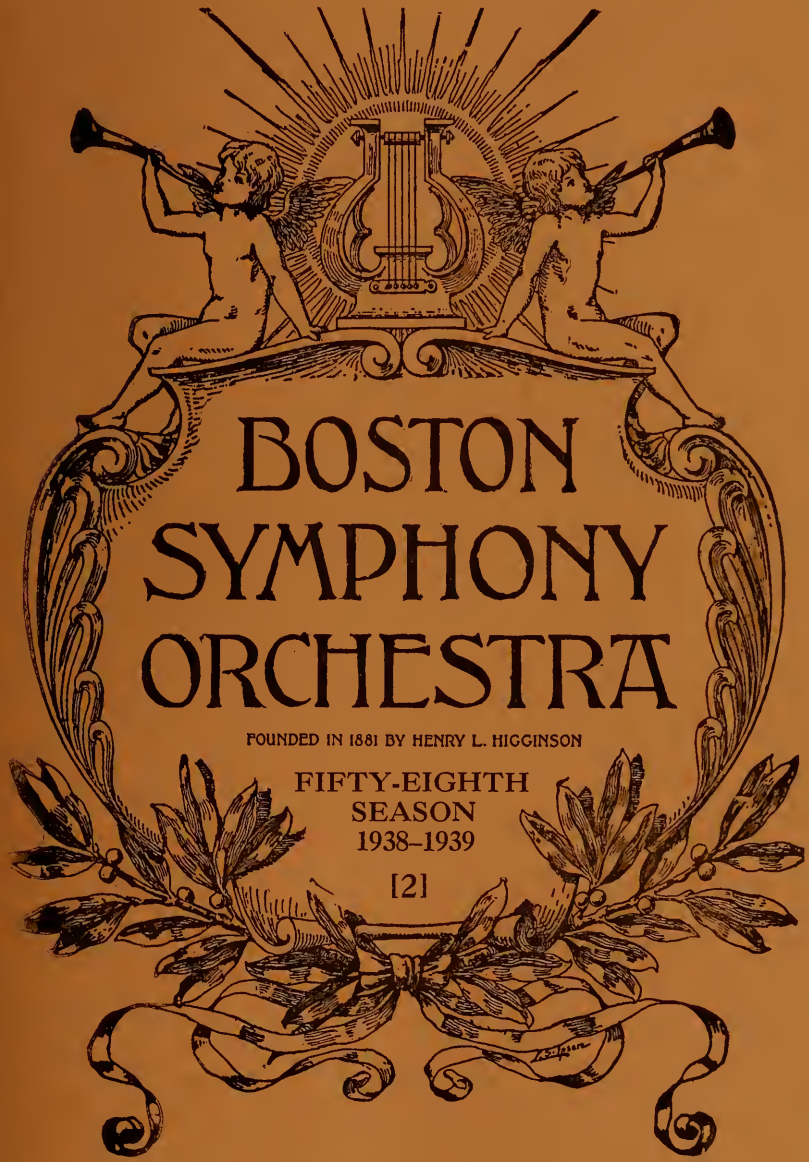
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[2]

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[Fifty-eighth Season, 1938–1939]

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Second Concert

THURSDAY EVENING, *November* 3

with historical and descriptive notes by

JOHN N. BURK

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Saturday	Evening	Nov. 5 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Nov. 8 at 8.30	Metropolitan Theatre	Providence
Friday	Afternoon	Nov. 11 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 12 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Nov. 15 at 8.15	Bushnell Memorial Hall	Hartford
Wednesday	Evening	Nov. 16 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Nov. 17 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 18 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 19 at 2.30	Carnegie Hall	New York
Thursday	Evening	Nov. 24 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 26 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 2 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 3 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 5 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 6 at 8.30	Consistory Auditorium	Buffalo
Wednesday	Evening	Dec. 7 at 8.15	Hill Auditorium	Ann Arbor
Thursday	Evening	Dec. 8 at 8.30	Museum of Art	Toledo
Friday	Evening	Dec. 9 at 8.30	Civic Auditorium	Cleveland
Saturday	Evening	Dec. 10 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 11 at 3.00	Syria Mosque	Pittsburgh

The Friday Afternoon and Saturday Evening concerts of December 2 and 3 will each be devoted to a performance of Beethoven's *Missa Solemnis*. The Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor, and four soloists will assist.

ANNOUNCEMENT

The programme has been changed as follows: Richard Burgin conducting in place of Dr. Koussevitzky, who is indisposed:

Haydn — Symphony in D major, No. 86

Piston — Symphony No. 1
(Conducted by the Composer)

INTERMISSION

Beethoven — Symphony No. 5 in C minor

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FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

THURSDAY EVENING, November 3

Programme

Haydn Symphony in D major, No. 86

I. Adagio; Allegro spiritoso
II. Capriccio: Largo
III. Minuetto
IV. Finale

Loeffler "A Pagan Poem" (after Virgil), *Op.* 14

Piano: Jesús María Sanromá
English Horn: Louis Speyer

INTERMISSION

Beethoven Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

SYMPHONY IN D MAJOR, No. 86

By JOSEPH HAYDN

Born at Rohrau, lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed for Paris as the fifth in a series of six between the years 1784 and 1789, this symphony was presumably performed for the first time at the *Concert de la Loge Olympique,* in 1789.

The orchestration includes flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The Symphony has been performed at the concerts of this Orchestra December 19, 1902, and March 13, 1931.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music until then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in D major, numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 86, was the fifth of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

The introduction to this symphony rises, in the course of its twenty-one bars, to a *fortissimo* climax of unusual melodic intensity. The lingering dominant at last releases the spritely principal theme, *allegro spiritoso,* carried by the violins, with a punctuation of loud resilient chords from the orchestra. The second theme is no more than a

recurring melodic foil and undergoes no development. The slow movement, a largo from which the trumpets and timpani are omitted, has been labeled by the composer "capriccio." The word does not here involve formal looseness or thematic wandering. The scheme is strictly unified: a constant return to the single main theme with its pointed opening of the common arpeggio. The theme is reiterated with little change save in the transformation near the close to the minor tonality. Yet each recurrence engenders new thoughts — a rare exhibition of the inexhaustible fertility of the master. The freedom of fantasy implied in the title may be found in these momentary excursions and in some sudden and daring modulations. The minuet, *allegretto,* sets a flowing trio in pleasing contrast to a lively and skipping first part. The sparkling staccato theme of the *finale* is carried through the formal prescription.

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A PAGAN POEM (AFTER VIRGIL), *Op.* 14, COMPOSED FOR ORCHESTRA, PIANOFORTE, ENGLISH HORN, AND THREE TRUMPETS OBBLIGATI

By CHARLES MARTIN LOEFFLER

Born at Mühlhausen (Alsace), January 30, 1861; died at Medfield, Mass., May 19, 1935

"A Pagan Poem," first written for chamber orchestra in 1903, was rescored for full orchestra by the composer and first publicly performed at the concerts of the Boston Symphony Orchestra, November 23, 1907. Heinrich Gebhard then played the piano obbligato. Later performances were given in 1908, 1913, 1924, 1927, 1931. The most recent performance at these concerts was given on November 1, 1935, in memory of the composer.

The orchestration includes three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, antique cymbals, tam-tam, harp, pianoforte and strings.

THE mysteries of pagan ritual were Loeffler's choice for his last orchestral score — "Evocation." It was as long ago as 1901 that he composed "A Pagan Poem," upon the incantations of a sorceress as described in an Eclogue of Virgil. The Eclogue was the Eighth, was

written probably in 39 B.C. and some times called *"Pharmaceutria"* ("Sorceress"). The verses chosen by Loeffler consist of the love song of Alphesibœus. The verses are the words of enchantment spoken by the Sorceress, in behalf of a Thessalian girl. Her faithless lover Daphnis has wandered, and is finally brought back to her side by the magic spell.

The score was first drafted for an orchestra of chamber dimensions: pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets (off stage), viola, and double-bass. Dedicated to the memory of Gustave Schirmer, it was performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903 (pianists — Messrs. Proctor and Gebhard). In the years 1905 and 1906, the composer enlarged his design, scoring the poem for full orchestra as it is now played. A reduction for two pianos and three trumpets was made by the composer and privately performed in 1907. The first public performance of the full score was given later in the same year.

The chosen verses from Virgil's Eclogue are as follows:

"Fetch water forth, and twine the altars here with the soft filet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.

"Draw from the city, my songs, draw Daphnis home.

"These herbs, and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city — forbear now, my songs — Daphnis comes."

(Translation by F. W. Mackail)

Philip Hale wrote, on the evident authority of the composer:

"Mr. Loeffler does not intend to present in this music a literal

translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain — 'Ducite ab urbe domum, mea carmina, ducite Daphnim' — is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, 'Parcite, ab urbe venit, jam parcite, carmina, Daphnis,' is suggested by the fanfare of three trumpets on the stage.

"The poem opens, *Adagio,* 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, *mf,* by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an *Allegro,* in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a *Lento assai,* 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The *più vivo* section may suggest to some a chase of wolves ('I have often seen Moeris become a wolf and plunge into the forest'). *Tranquillo:* a fourth theme, 4-4, is given to the pianoforte. *Calando:* the refrain is heard again from behind the scenes. *Moderato:* the second chief theme, 6-4, now appears, and it is used extensively. *Largamente:* the trumpets, now on the stage, announce the coming of Daphnis, and there is a suggestion of the barking Hylax. The ending is a fanfare of frantic exultation."

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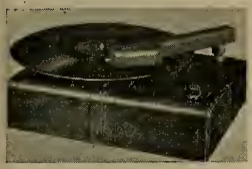
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★ **SYMPHONY No. 1, IN C MINOR** (*Brahms, Op. 68*)
Vienna Philharmonic Orchestra, conducted by Bruno Walter.

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SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performance in this series of the Boston Symphony Orchestra was on October 10, 1936.

THE sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took

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THE PATRONS of these concerts have been informed, through the public prints, of the recent bequest of $100,000 to the Boston Symphony Orchestra under the will of Miss Grace Edwards. This generous addition to the Endowment Fund is acknowledged most gratefully by the Trustees.

The Board would suggest, however, that it holds no monopoly of gratitude for such a benefaction. In the present instance it fulfils a desire of Miss Edwards, for many years a faithful and appreciative supporter of these concerts, that their enjoyment should become a permanent part of the education of young people in Boston. Following upon bequests of approximately the same amount from the Hunt and Milliken Estates, this is the third expression, within as many years, of the belief on the part of public-spirited citizens of Boston that the Orchestra has become one of those institutions in the local firmament of which, for example, Harvard University, the Massachusetts Institute of Technology, the Boston Museum of Fine Arts, and the Massachusetts General Hospital are recognized as fixed stars. Posterity will continue to count upon them for their great and various enrichments of the lives of men and women. To the Misses Hunt, to Mr. Milliken, and now to Miss Edwards, the generations yet unborn will owe a debt of thankfulness which these words are written to acknowledge in advance.

it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah,

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

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Thursday Evening, November 24
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Programme

PRELUDE *Bach*
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Apollon Musagète — Ballet	Stravinsky
Bolero	Ravel
Classical Symphony	Prokofieff
Concerto No. 2 (Jascha Heifetz, Soloist)	Prokofieff
Concerto No. 12 — Larghetto	Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloé — Suite No. 2	Ravel
Élégie (Violoncello solo: Jean Bedetti)	Fauré
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
"Khovanstchina" Prelude	Moussorgsky
La Valse	Ravel
"Lieutenant Kije" Suite	Prokofieff
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Passion According to Saint Matthew (Three Albums)	Bach
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
"Romeo and Juliet," Overture-Fantasia	Tchaikovsky
Rosamunde — Ballet Music	Schubert
Sarabande	Debussy-Ravel
"Swanwhite" ("The Maiden with Roses")	Sibelius
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in F major	Beethoven
Symphony No. 8 in B minor ("Unfinished")	Schubert
"The Enchanted Lake"	Liadov
Wiener Blut — Waltzes (Vienna Blood)	Strauss

perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the

excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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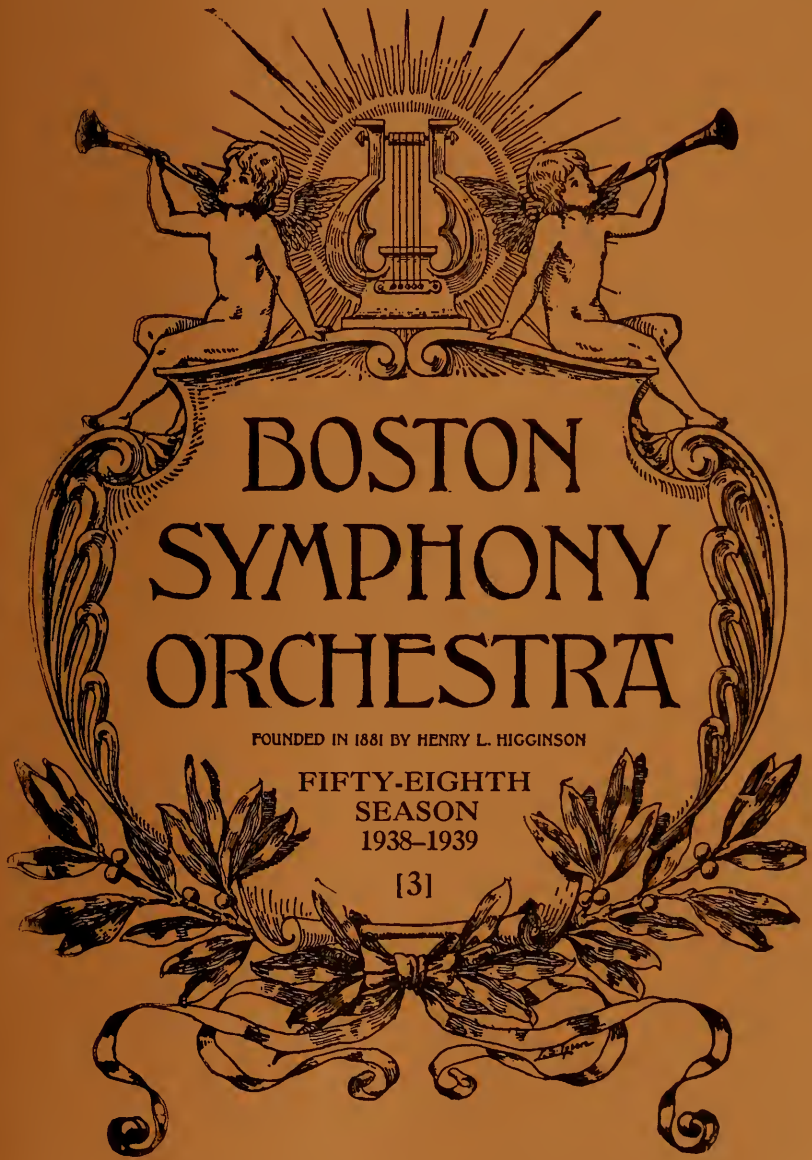
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1938–1939

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[Fifty-eighth Season, 1938–1939]

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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Third Concert

THURSDAY EVENING, *November* 24

with historical and descriptive notes by

JOHN N. BURK

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OF THE

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SERGE KOUSSEVITZKY, Conductor

Friday	Afternoon	Nov. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 26 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 2 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 3 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 5 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 6 at 8.30	Consistory Auditorium	Buffalo
Wednesday	Evening	Dec. 7 at 8.15	Hill Auditorium	Ann Arbor
Thursday	Evening	Dec. 8 at 8.30	Museum of Art	Toledo
Friday	Evening	Dec. 9 at 8.30	Civic Auditorium	Cleveland
Saturday	Evening	Dec. 10 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 11 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 15 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 16 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 17 at 8.15	Symphony Hall	Boston
THURSDAY	Evening	Dec. 22 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 23 at 2.30	Symphony Hall	Boston
Monday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 27 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 30 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 31 at 8.15	Symphony Hall	Boston

The Friday Afternoon and Saturday Evening concerts of December 2 and 3 will each be devoted to a performance of Beethoven's *Missa Solemnis*. The Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor, and four soloists will assist.

Sanders Theatre • *Harvard University* • Cambridge

Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, NOVEMBER 24

Programme

EUGENE GOOSSENS, *Conducting*

HANDEL.....Overture to the "Occasional Oratorio"
(*First performances at these concerts*)

SCHUMANN......"Carnaval"
(Orchestrated by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin)

Préambule — Pierrot — Arlequin — Valse Noble — Eusebius — Florestan — Coquette — Les Papillons — Lettres Dansantes — Chiarina — Chopin — Estrella — Reconnaissance — Pantalon et Colombine — Allemande — Aveu — Promenade — Pause — Marche des Davidsbündler contre les Philistins.
(*First performances at these concerts*)

GOOSSENS.....Two Nature Poems
a. Pastoral
b. Bacchanal
(*First performances at these concerts*)

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

STEINWAY PIANO

EUGENE GOOSSENS

Born in London, May 26, 1893

THE antecedents of Eugene Goossens were goldsmiths in Belgium. England became the home of the family from the time that his grandfather settled there as conductor of the Karl Rosa Opera Company. His father, Eugene, was prominent as conductor of the same company. Eugene, Junior, had two brothers and two sisters, each of them musicians (Adolph Goossens, a horn player, was killed in the World War; Leon is a celebrated oboist*; Sidonie holds the position of harpist with the British Broadcasting Company Orchestra; Marie is the harpist of the London Philharmonic).

Eugene Goossens studied music in Bruges, Belgium, and at Liverpool before he entered the Royal College of Music in London. For four years after his graduation, in 1911, he was violinist in the Queen's Hall Orchestra, under Sir Henry Wood. In 1915 he became associated with the Beecham Opera Company, as conductor. In 1921 he organized his own orchestra for the setting forth of new music. He has subsequently conducted the British National Opera Company, the Karl Rosa Opera Company, each of the London orchestras, and provincial orchestras as well; the Royal Choral Society, and the Handel Society. He came to America in 1923 to conduct the newly formed Rochester Philharmonic Orchestra, appearing also many times as guest conductor in various cities. In the year 1931 he became the regular conductor of the Cincinnati Symphony Orchestra.

The original compositions of Eugene Goossens are numerous, and include works for orchestra, for the stage, for chamber combinations, for the piano, and for voice. He has composed two operas, each to a text by Arnold Bennett. The first, "Judith," was produced in London in 1929, and was given in Philadelphia in the same year. *"Don Juan de Mañara,"* in four acts, was first performed at the Covent Garden in London, June 24, 1937.

Eugene Goossens conducted the Boston Symphony Orchestra as guest, January 22–23, 1926: Weber's Overture to *"Der Freischütz,"* Brahms' Fourth Symphony, Goossens' *"Sinfonietta,"* Delius' "On Hearing the First Cuckoo in Spring," and Debussy's "Iberia." When he conducted this orchestra January 24–25, 1930, his programme included Wagner's "A Faust Overture," Schumann's First Symphony, Goossens' Concertino for Strings, and Respighi's *"Feste Romane."* His Scherzo, "Tam O'Shanter," was performed at the Boston Symphony concerts on March 23, 1923, and his Rhythmic Dance on February 22, 1929.

* Leon Goossens played in Jordan Hall, Boston, February 25, 1929.

OVERTURE TO THE "OCCASIONAL ORATORIO"

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his "Occasional Oratorio" late in 1745. It was first performed at Covent Garden, February 14, 1746.

The Overture is scored for two oboes, three trumpets (Trumpets I, II, and Principale), timpani, strings and continuo.

IN THE year 1745, Handel's fortunes reached their lowest ebb. He had undergone at the beginning of the year his second bankruptcy. Intrigues and cabals had, as many thought, put an end to his career at last. Prostrate with sickness, he took refuge in Tunbridge Wells. He returned to London in October.

At this point an event occurred of the sort which Handel was always ready to turn to his advantage. London was thrown into a thorough scare by the ominous activities of Charles Edward, the Pretender, in Scotland. An army of highlanders advanced toward London, and at this threat of Jacobitism, the Hanoverian George II concealed his uneasiness with difficulty. Fearing that the city would be beseiged, many of its citizens moved southwards. When the invasion was abandoned, a wave of relief and new confidence in their king swept over the city. At this moment, and with great expedition, Handel wrote what he called his "Occasional Oratorio." The work was set to a text of Biblical character, and proclaimed the virtues of faith, liberty, and peace. Some early and casual references to the "Occasional Oratorio" as a "pastiche" were unjustified. Examination has proved the first two parts to be quite original; only four numbers were taken from the earlier "Israel in Egypt" and "God Save the King" from the "Coronation Anthem." One number, "War Shall Cease" was identical in its opening bars with Dr. Arne's highly popular "Rule Brittania."*

As more than one writer has pointed out, the title "Occasional Oratorio" may well have been an expression of the composer's intention to use this music as a payment of his obligations. He had gone into bankruptcy with several concerts of his subscribers' series of the season previous unperformed. These subscribers were sent free seats for the three performances of the "Occasional Oratorio," for which Handel hired Covent Garden in the month of February. The proportion of free tickets precluded any hope of profit from the performances. When the rebellion was overthrown and avenged by the Duke of

*Victor Schoelcher has stated that Handel was the originator of this tune, and that Dr. Arne borrowed it from him for his own opera "Alfred." But "Alfred" was composed five years earlier than the "Occasional Oratorio." Handel's use of it is a proof of its popularity.

Cumberland on April 16, the Prince of Wales ordered from Handel an Oratorio to celebrate his brother's homecoming. "Judas Maccabæus," composed in great haste, was the result. "Judas Maccabæus" put Handel once more definitely upon the path of success and profit.

The Overture to the "Occasional Oratorio" has always held a special popularity in England. Raphino Lacy wrote to Victor Schoelcher for his biography of 1856: "The Overture has been one of the most favored things he ever composed; and is perhaps more generally known and admired than any other produced by him. A flow of melody pervades it throughout. The opening is exceedingly fine; the *allegro* most spirited and singularly pleasing, and the march familiar to all ears." The Overture is in four parts, D major being the prevailing key. The opening *maestoso* is followed by an *allegro,* with a short subject treated in counterpoint. The *adagio,* a brief air which might be an expression of gratitude for peace, is written for the oboe solo, with the string orchestra. The full sonority returns in the final march, which is in two sections.

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"CARNAVAL," *Op.* 9, FOR PIANOFORTE

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Orchestration by NICOLAS RIMSKY-KORSAKOV, ANATOL LIADOV, ALEXANDER GLAZOUNOV, and NICOLAI TCHEREPNIN

THERE has survived through the ministrations of Diaghilev's Ballet Russe the manuscript score of an orchestration of Schumann's "Carnaval," inscribed as having been made by Rimsky-Korsakov, and his three pupils, Liadov, Glazounov and Tcherepnin. Yet the orchestration was made, according to the biography of Nijinsky by Romola Nijinsky, at the order of Sergei de Diaghilev for a ball in Moscow after the first Paris season of his Ballet. At this time, 1909, Rimsky-Korsakov would have been dead a year. Rimsky-Korsakov's part in the proceedings, therefore, could only be explained by orchestral sketches which he may have made and left with his pupils. Madame Nijinsky states: "Diaghilev chose Glazounov for this extremely delicate and difficult task. The score of 'Carnaval' proves that Diaghilev was right to entrust the orchestration to him, for he rendered it perfectly, and in spite of the fact that both Liadov and Tcherepnin also collaborated, the final effect was as harmonious as if it had been orchestrated by a single person." There is no mention of Rimsky-Korsakov. The score gives no clue as to which numbers Liadov or Tcherepnin may have contributed. Schumann's music has all been used with the exception of "Paganini," a number which suggests neither the orchestra nor the dance. The "Sphinxes" naturally would

not appear in such an arrangement. Fokine designed the original choreography, Bakst the setting. Karsavina took the part of Colombine, Fokina, Chiarina. Nijinsky, as the Harlequin, made an immediate and unforgettable impression. "Carnaval," one of Diaghilev's most successful creations, was performed many times in western Europe. Mr. Goossens possesses the single copy of the authentic version of the score. He is here presenting it for the first time in concert performance in this country.

Schumann composed his "Carnaval" in 1834 and 1835. The set of twenty-one pieces, as published, bore the sub-title *"Scènes mignonnes sur quatre notes."* The four notes which form the basis of most of the little pieces, together with the title "Estrella" over one of them, gives a clue to the direction which the composer's thoughts and affection were taking at the time. "Estrella" was Ernestine von Fricken, the fair young beauty from the town of Asch in Bohemia who had won Schumann's heart for the time being, and almost his hand. Schumann explained the riddle of the four notes to his friend Ignaz Moscheles three years later in a letter accompanying the score:

"The 'Carnaval' came into existence incidentally, and is built for the most part on the notes A, S, C, H, the name of a small Bohemian town where I had a lady friend, but which, strange to say, are also the only musical letters in my name. The superscriptions I placed over them afterwards. For is not music itself always enough and sufficiently expressive? *'Estrella'* is a name such as is placed under portraits to fix the picture better in one's memory; *'Reconnaissance,'* a scene of recognition; *'Aveu,'* an avowal of love; *'Promenade,'* a walk such as one takes at a German ball with one's partner. The whole has no artistic value whatever*; the manifold states of the soul alone seem to me of interest. . . ."

The "Carnaval" appears as a sort of fantastic masquerade in which the costumed figures and the faces of Schumann's musical friends pass in fleeting review. "Chiarina" is Clara Wieck, Schumann's fellow pupil. Chopin is represented by an imitation of his style; Paganini, then the virtuoso of the hour, by a show of brilliant passage work. The final "March of the Band of David Against the Philistines" refers to the *Neue Zeitschrift für Musik* which Schumann, with other musical liberals, had just organized. The "Davidsbündler" were Schumann and his fellow editors, dedicated to the recognition of new musical trends, equally sworn to put to confusion the Philistines, the conservatives of the profession. Schumann appeared in the *Zeitschrift* in alternate guises, as Florestan, which was his quick, ardent and impulsive nature, and as Eusebius, his more reasonable, thoughtful and reflective self.

* The composer's modest opinion has been contradicted unmistakably enough by posterity.

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TWO NATURE POEMS FOR ORCHESTRA ("PASTORAL" AND "BACCHANAL")

By EUGENE GOOSSENS

Born in London, May 26, 1893

The Two Nature Poems had their first performance at the concerts of the Cincinnati Symphony Orchestra, Mr. Goossens conducting, April 22, 1938.

The pieces are scored for large orchestra with two harps, piano and a considerable percussion.

WHEN the Two Nature Poems were performed in Cincinnati, Mr. Goossens furnished for the programme the sketch here quoted:

"Some years ago — in the autumn of 1919, to be exact — my publisher, the late Otto Kling, heard me play (from rough orchestral sketches) the two pieces on today's programme. He immediately suggested that I postpone their orchestration and convert them straight away into piano pieces. I consented, and after composing an additional piece entitled 'Awakening,' the three numbers were published under the title 'Three Nature Poems for Piano.' They were dedicated to Moiseiwitsch, who performed them the following year in London at his Queen's Hall recital.

"It occurred to me last summer [1937] that as the pieces had originally been devised for orchestra, and as eighteen years had elapsed since they first saw the light, I might as well carry out my original intention of orchestrating them. I therefore (after rejecting 'Awakening' as being too pianistic and consequently unsuitable for instrumentation) set to work last September on 'Pastoral,' which I finished three weeks later on the 'Lafayette' en route to New York. 'Bacchanal' was scored in Cincinnati during January and February of the present year.

"The pieces are an attempt to depict in sound certain aspects of Nature and the resultant moods aroused by those aspects in the composer. On the title page of the original piano-sketches are the following prose-poems which I wrote at the time in an endeavor to supply the listener with the key to these moods:

"I. *'Pastoral.'* Languor of summer day in the heart of rich countryside; sunlit green of ancient trees and scent of hot grass; shimmering haze, enveloping distant hills and unfathomable blue of near-by lakes. Over all, a song which swells to ecstasy, and subsides again into wistful melancholy, and night.

"II. *'Bacchanal.'* Riot of leaves, sun-drenched grass and flowers; straining trees, white-flecked sea and the West Wind. Then a song of Autumn: yearning, insistent — against the stirring of restless woods. More powerful it rises: wilder it throbs: and soon all Nature succumbs to the frenzy of its mad rhythm."

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The most recent performances by this orchestra were at the Friday and Saturday concerts, October 21–22, 1938.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

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Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzusch-

lag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which — Heaven be praised! — appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann — that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill me with joy"

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

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This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale*."

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

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Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form: for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

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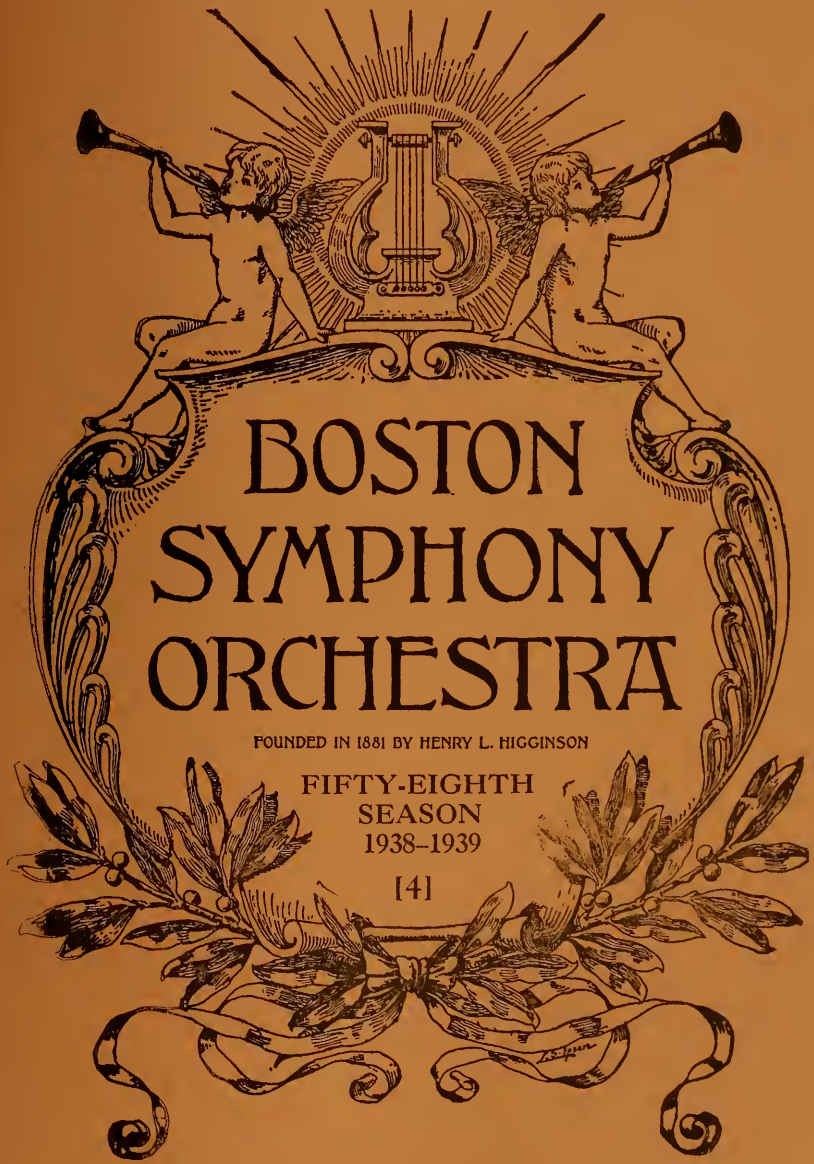
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with historical and descriptive notes by

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

THURSDAY EVENING, DECEMBER 15

Programme

BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo (Allegro)
IV. Allegro molto

DEBUSSY.....Prélude à "L'Après-midi d'un Faune" (Eclogue of Stéphane Mallarmé)

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was March 25, 1937.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge

in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the

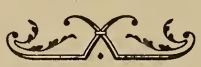
heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

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PRELUDE TO "THE AFTERNOON OF A FAUN" (After the Eclogue of Stéphane Mallarmé)

By Claude Debussy

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918

Debussy completed his "Prelude to the Afternoon of a Faun" in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913. The most recent performance at the longer series of the Boston Symphony Orchestra was January 17, 1936.

It was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and *"La Damoiselle Élue"* were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugéne Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: *"Prélude, Interlude, et Paraphrase Finale" pour "L'Après-midi d'un Faune."* This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the Société Nationale. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad.

The Prelude seems to have survived its attacks and imitations without loss of its particular charm and beauty in the forty-two years which have passed since it appeared. As for the "violation" done

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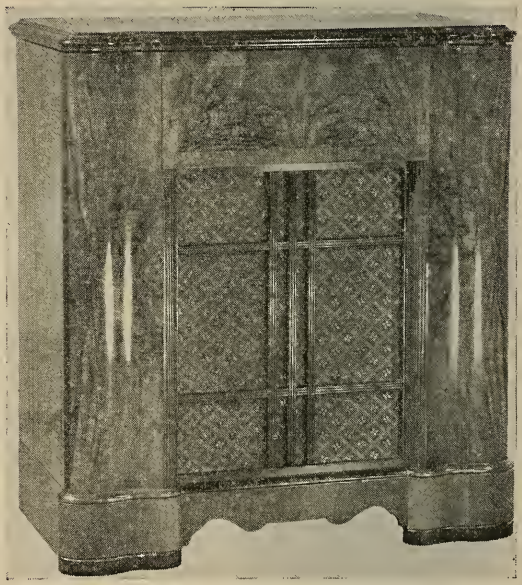
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upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was a foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its subtle and reverent translation into tones.

Mallarmé had published his eclogue, *"L'Après-midi d'un Faune"* in 1876 in pamphlet form, with illustrations by Manet, after its refusal by the *Parnasse Contemporain*. Debussy was probably following his best instincts in scrupulously avoiding anything like an interlinear depiction of the poem. His music stands carefully aside from the delicate and tentative dream images of the poet, and sets its own remoter reflection as if apart, in anticipation or preparation. Mallarmé was enthusiastic about the score, and is quoted by Debussy (in a letter to Jean Aubry) as having said: "This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done." And the poet inscribed the following verse upon a copy:

Sylvain, d'haleine première,
Si ta flûte a réussi,
Ouïs toute la lumière
Qu'y soufflera Debussy.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer

and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, and November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these

events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

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The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen

orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic

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background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 14), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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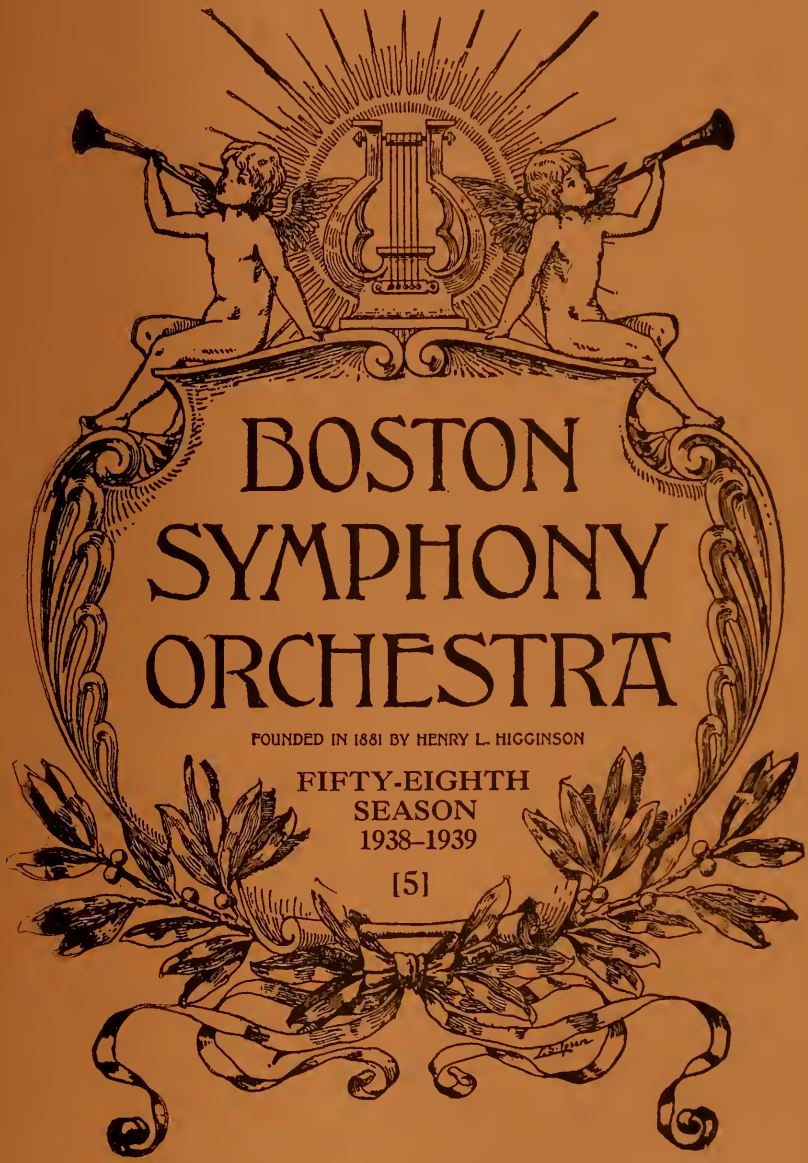
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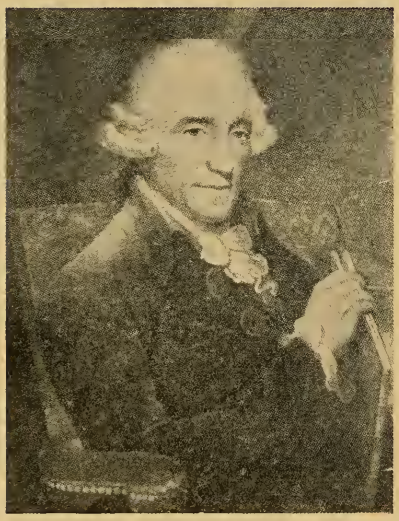
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Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *January* 12

with historical and descriptive notes by

JOHN N. BURK

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MOZART.....Symphony in D major ("Haffner"), Koechel No. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

ENESCO.....Roumanian Rhapsody No. 2, *Op.* 11

LIPATTI......"Chef cu lăutari"
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ENESCO.....Symphony No. 1 in E-flat major, *Op.* 13

I. Assez vif et rhythmé
II. Lent
III. Vif et vigoureux

STEINWAY PIANO

GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

ENESCO was born in provincial Roumania, the son of a farmer. He heard music about him as a child, but had no opportunity for systematic instruction. His father obtained for him a small violin, and it is told that he played by ear the tunes he heard at village weddings, picked up notation from a wandering musician, and made tunes of his own. The father, who was quick to appreciate the talents of the boy, took him in his seventh year to Vienna and to Joseph Hellmesberger, the head of the Vienna Conservatory. That musician was disinclined at first glance to consider a small child as candidate for the august institution, but on hearing the boy play accepted him at once and took him to live in his own house.

The young and impressionable Enesco was now in the center of a busy musical life of another sort. There were rehearsals of chamber music at his teacher's house, and performances by the Hellmesberger Quartet, when he listened with eager interest to the quartets of Haydn, Beethoven, Schubert, Schumann and Brahms. The first performance of Brahms' Clarinet Quintet took place in the Hellmesberger living room in the composer's presence. Enesco heard and noted the tempi of Brahms as he wished them, and the "authentic" tempi of the symphonies of Beethoven as performed at the concerts of the Hof-Kapelle, under the direction of Hellmesberger. Hellmesberger's father, Joseph Senior, was the son of the Joseph Hellmesberger who knew Beethoven and played in the orchestra under him, and such traditional points were carefully preserved and handed down in the family. "I used to go to the opera rehearsals also," Enesco once said to an interviewer. "I had a seat behind the kettledrums and heard all the Wagner operas that way. You know Richter, the friend of Wagner, and one of the greatest Wagnerian conductors, came to Vienna in 1888, only four years after Wagner's death, when the interpretations he had heard from his master were still fresh. Those also I heard." Enesco has remembered these experiences in his later career as conductor.

He took the first prizes for harmony and violin at the Conservatory when he was eleven. He became violinist in one of the orchestras, and during choral concerts which his master conducted, sat among the singers studying the score. Enesco composed sonatas and other works in the smaller forms in these boyhood years — music inevitably colored with the styles of Wagner and Brahms. He was under the spell of both those composers in a day when most people, as a matter of course, exposed the one and rejected the other.

The father of Enesco took the boy to Paris in 1893 where, over-

coming technical objections which were not musical ones, he was admitted to the *Conservatoire*. There he studied violin with Marsick, composition with Massenet and Fauré, fugue and counterpoint with Gédalge. Again he took honors both in violin and in counterpoint and fugue. A concert of his chamber music and songs was given in 1897. His talents came to the attention of Édouard Colonne through the praises of Fauré, Massenet and Saint-Saëns. Colonne asked if he had composed an orchestral work, was shown the *"Poème Roumain,"* and brought it out at a Châtelet concert, February 6, 1898. Enesco, or "Enescou" as he is called in France, came thenceforth to favorable public attention. He was soon famous through Europe, both as a violinist and as a composer. He also was active as a conductor in those years, and was able to take his place as a pianist or 'cellist. His original music, having had its Viennese phase, was in turn influenced by the French school.

Enesco returned to his own country at the outbreak of the World War, and was long active from that time in the promotion of music in Bucharest, where he conducted the Philharmonic Orchestra, organized concerts for modern music, and brought forward young Roumanian composers of talent. He first visited the United States early in 1923, appearing as conductor and as violinist. On January 19-20 of that year, he conducted his First Suite at concerts of the Boston Symphony Orchestra, and appeared as soloist in the Violin Concerto of Brahms. He was guest again at these concerts March 5, 1926, when he appeared in Chausson's *Concert* for Violin, Piano and String Quartet.

On March 18-19, 1938, Mr. Enesco as guest conductor of this Orchestra presented Haydn's Symphony in D major, No. 104; Alessandresco's Symphonic Poem, "Actæon"; his own Second Suite for Orchestra, and his First Roumanian Rhapsody. Other performances of his music at these concerts have been as follows:

Symphony in E-flat, *Op.* 13, October 22, 1915; October 15, 1920.
Suite for Orchestra, *Op.* 9, April 1 and December 30, 1911; October 31, 1914; October 17, 1919; January 19, 1923.
Roumanian Rhapsody, A major, *Op.* 11, No. 1, February 17, 1912; March 7, 1914; December 10, 1915; October 19, 1917; November 19, 1920.

Enesco conducted series of concerts of the New York Philharmonic Symphony Society in the seasons 1936-37, and 1937-38.

Early orchestral works of Enesco include the *"Poéma Româna,"* which he published as his *Op.* 1; a "Symphonie Concertante" for 'Cello and Orchestra, *Op.* 8. The first suite was published as *Op.* 9; the second, of which the score was lost in the Revolution, in 1915, and recovered in 1922, is listed as *Op.* 20. The composer, having similarly lost sketches for a third suite, has nevertheless remembered several of the themes, and recently completed a third suite, entitled

"Villageoise" Op. 27, No. 1, which is scheduled to have its first performance at the concerts of the New York Philharmonic Symphony Society on February 2 and 3. Enesco has started upon a fourth suite, of which parts of two movements were written twenty-five years ago. The title of this suite is to be *"Chatelaine,"* with movements of chivalric suggestion. Of the *"Trois Rapsodies Roumaines," Op.* 11, which were announced in 1908, only two were composed. Mr. Enesco has no immediate intention of writing a third. In addition to the Symphony in E-flat, *Op.* 13, there have long existed in the manuscript two further symphonies. The second in order has been performed in Bucharest, but is being held for revision. The third, in C major, with choral finale, is entitled a *"triptyque symphonique,"* and is described as following a scheme similar to Liszt's Dante Symphony. It was performed at a Colonne concert in Paris, February 26, 1921. A Fourth Symphony in E minor is in course of composition.

Enesco has composed a four-act opera, *"Oedipe,"* after Sophocles, which was produced in Paris, March 13, 1936.

Chamber music includes Intermezzos for wind instruments, *Op.* 12; a "Dixtuor" for Wind Instruments, *Op.* 14; Octet for Strings, *Op.* 6; Quartet for Piano and Strings, *Op.* 16; Three Sonatas for Violin and Piano. There is a Sonata, and Two Suites for Piano Solo; Variations for two pianos; and several songs.

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, and January 20, 1933, Albert Stoessel conducting.

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Sere-

nade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, *"Die Entführung aus dem Serail,"* which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profit; and now I have to write a new symphony! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening allegro ready:

"You will make a wry face when you see only the first *allegro;* but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante,* and the last movement: if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a

* *"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."*

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new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale,* an improvization by Mozart, and, interspersed, four arias by various singers.

~

"The first *allegro,*" wrote Mozart, in dispatching the symphony to his father, "must be fiery [*'recht feurig'*], and the last as quick as possible." De Saint-Foix detects in the hard glitter and sturdiness of the principal theme an injection of the spirit of Handel and Bach, whose music Mozart had been recently studying. The composer in this "symphony-serenade," as the French scholar calls it, permits himself for the first time a real dramatic impact, "a thematic and harmonic hardness," but hastens to make amends for his audacity in the *andante,* where he "recaptures the normal tone of the Salzburg Serenade, with its soft charm and graces." This movement gains in allure by its unassuming front and guise: the oboes, bassoons and horns alone are matched with the strings. The brightness of the minuet, with its restored trumpets and drums, is relieved by a gentle trio with a melody in undulating thirds. The finale, so the structural experts have pointed out, is really in sonata form, however much it sounds like a rondo. The deception is contrived by the repeated and straightforward recurrence of the principal theme. As the composer penned the movement, he must have found it hard to exclude from his thoughts the lilting measures of the *"Seraglio."* He had attended the several performances of his new opera at the Burgtheater. With the next post-day in mind as the admonitory "dead line" for the serenade for provincial Salzburg, there was nothing more natural and nothing more permissible than that a tune from the opera should find its way into the new score. It is there, plainly enough, in the *finale,* where Osmin is briefly revealed, singing his famous air from the last act, *"Ach, wie will ich triumphiren."*

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ROUMANIAN RHAPSODY IN D MAJOR, *Op.* 11, No. 2

By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Georges Enesco composed two Roumanian rhapsodies, the first in A major, and the second in D major (a third is often mentioned in the printed list of Enesco's works for the reason that it was planned and announced by his publisher when the first two appeared; this third rhapsody was never written). The two rhapsodies were played for the first time at a concert of Pablo Casals, in Paris, February 16, 1908. The first of them has been performed by the Boston Symphony Orchestra, 1912, 1914, 1915, 1917, 1920, and 1938. The Second Rhapsody is here having its first performance at these concerts.

This rhapsody is scored for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, cymbals, two harps, and strings. It is dedicated to J. G. Pennequin.

THE tempo of the Second Rhapsody, save for its close, is slow (*"lent"*). A broad opening phrase for the strings in unison introduces the melodious main theme, first heard from the strings in harmony (enforced by soft trombone chords), and then by the full orchestra. A dialogue of running passages between the oboes and flutes introduces a mournful theme, which is first heard from the English horn, and then taken up by the orchestra. The original theme recurs and is developed to a *fortissimo* climax by the entire orchestra. The violins give the theme its final guise. The tempo is suddenly quickened, as a lively tune is presented by the solo viola in a gay *staccato*. The theme is finally lost in a shimmering background of the full orchestra, which subsides to a *pianissimo*. A brief phrase from the flute brings the end.

Mr. Enesco has this to say about musical origins in his country:

"Contrary to the general idea, Roumania is not a Slavic but a Latin country. Settled two thousand years ago, it has maintained its completely Latin character, in spite of its insignificant size, and though surrounded on every side by alien communities, Slavic and Teutonic. So entirely, indeed, has the preservation of its identity seemed to absorb its energies, that it has hitherto found little leisure for the cultivation of the arts. Most of the creative work by Roumanians has been done within the past fifteen years. Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk-songs, introduced by the members of these remote races, now classed as gypsies, brought to Roumania as servants of the Roman conquerors. The deeply oriental character of our own folk-music derives from these sources, and possesses a flavor as singular as it is beautiful."

The annotator of the Promenade Concerts in London has written interestingly on this same subject: "The Roumanian folk-music has not been exploited by modern composers to the same extent as that of the Eastern and Western Slavs. Roumania, which includes Moldavia and Wallachia, is inhabited by a race of Latin origin; therefore, fundamentally, we should expect to find music which has more in common with the French *pastourelles* and *complaintes* or the Italian *canti popolari,* than with the folk-songs of the neighbouring Slavonic countries. But the proximity of the Slavs, with their highly coloured, markedly rhythmical folk-tunes, has never been without a strong influence upon the melody of adjoining races, as the unprejudiced observer is forced to acknowledge when studying the history of music in Austria and eastern Germany; and we trace it clearly enough in the Roumanian popular tunes modified to a great extent by the gipsy element which plays almost as large a part in the Roumanian as in the Hungarian national life. The gipsy *Laoutari,* or lute-players, are indispensable at peasant weddings, christenings and burials; for the Roumanians, unlike the Russians, are not great at part-singing, and are content to have their music provided for them by these wandering minstrels. In 1865, Professor Wachmann made a collection of Roumanian folk-tunes, and his example has since been followed by Mikuli, H. Vacaresco, Kiriac, and others. There are conservatories at Bucharest and Jassy, but for a considerable period Roumanian composers produced music which was conventionally Italian rather than national in its nature. The later generation, of which Georges Enesco is a rising example, have shown themselves fully alive, however, to the beauties of their native melodies. These *doinas* (laments), with the two popular dance-forms, the *hora* and *sirba,* have great characteristic charm. The *doinas* are usually in the minor key, the melody being embellished with turns and shakes."

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By DINU LIPATTI

Born in Bucharest, March 19, 1917

The orchestration of this piece is as follows: two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, piano, and strings.

THIS piece is the final number of an orchestral suite in three movements which bears the title *"Satrarii."* The suite was composed in 1934, and performed in Bucharest in the same year. The three movements are entitled on the score:

I. Vin Sătrarii
(*L'Arrivée des Tsiganes*)

II. Idilă la Floreasco
(*Idylle à Floreasco*)

III. Chef cu lăutari
(*Ivresse*)

"Satrarii" is apparently derived from the Roumanian *"satră,"* "a tent." *"Floreasco"* refers to the flowering time of the year (cf. *"Floréal,"* the second season of spring, April 20–May 20, in the French

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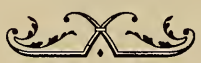
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republican calendar). *"Chef"* is the Roumanian for "good-humor, disposition," and in its use as a verb signifies "to be intoxicated, to rejoice."

Dinu Lipatti (Dinu is a diminutive of Constantine) began to play the piano by ear at the age of four. At eight he took his first lessons with Michel Jora, who later became his teacher in composition. He continued his study of the piano with Madame Florica Musicesco. At fourteen he completed his course at the Conservatory of Bucharest, and two years later, in 1933, he won the Second Grand Prize at the *Concours International* of piano at Vienna. Then, after having played a number of times in Bucharest with the Philharmonic Orchestra and with Georges Enesco in sonata recitals, Lipatti went to Paris in 1934 to complete his musical preparation. He studied with Nadia Boulanger, Paul Dukas and Alfred Cortot. Lipatti has composed a Piano Concerto and a Sonatina for Violin and Piano. Both of these works have been played in Paris by the composer, who is a pianist of considerable reputation. In performances of the Sonatina, Georges Enesco has taken the violin part.

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SIXTH CONCERT

Thursday Evening, February 16

at 8 o'clock

SYMPHONY NO. 1 IN E-FLAT MAJOR, *Op.* 13

By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Georges Enesco completed his Symphony in 1905. It was first performed at a Colonne concert at the Chatelêt in Paris, January 21, 1906. The first performance in America was at a concert of the New York Symphony Orchestra, February 7, 1911.

The first performance at the concerts of the Boston Symphony Orchestra was October 22, 1915. The Symphony was also played October 15, 1920.

It is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, bass drum, triangle, cymbals, tambourine, two harps and strings. Enesco dedicated the score to his colleague in Paris, Alfredo Casella.

THE first movement of the Symphony is in 3-4 time throughout. The principal theme is vigorously asserted at once by trumpets and horns in unison, and enlarged to richer expression by the full orchestra. There is a general subsidence and a *pianissimo* descent of the violins in triplets before the appearance of the second theme in the interwoven voices of the wood wind. If this graceful and expressive theme is suggestive of the waltz, even more so is a lilting theme which grows out of it, first appearing in the violins. The development is extended and rises in a long crescendo to a climax in which the principal subject assumes new importance. The Coda produces on the same theme an even greater climax.

The slow movement (in B major) maintains a 6-8 rhythm save for introductory and closing measures in triple beat. It opens with a descending three-note figure in the horns, twice repeated. This phrase is embellished with an ornamental figure in the clarinets. The horn motto and the clarinet figuration are worth noting, for they are much used in the development. The melody proper finds full statement by the flutes, English horn, and strings. The development maintains a melodic course in which each of the prefatory fragments are elaborated. There grows from this a considerable complex of contrapuntal weaving and a profusion of delicate and colorful detail. The strings, muted throughout, give lightness and transparency to the texture.

The Finale, "lively and vigorous," restores the brilliance of E-flat major, and the brightness of the open strings. But they start *pianissimo,* as a continuous running figure gives the setting for introductory brass fanfares. The principal theme finds resounding expression in the full orchestra. A succession of harp *glissandi* introduce a gentler theme first played by the strings, horns, and clarinets. Again, there is considerable development and intensification of the material introduced. As the end, a *fortissimo* climax, approaches, there is a distinct reference to the descending three-note figure which was heard from the horns at the beginning of the slow movement.

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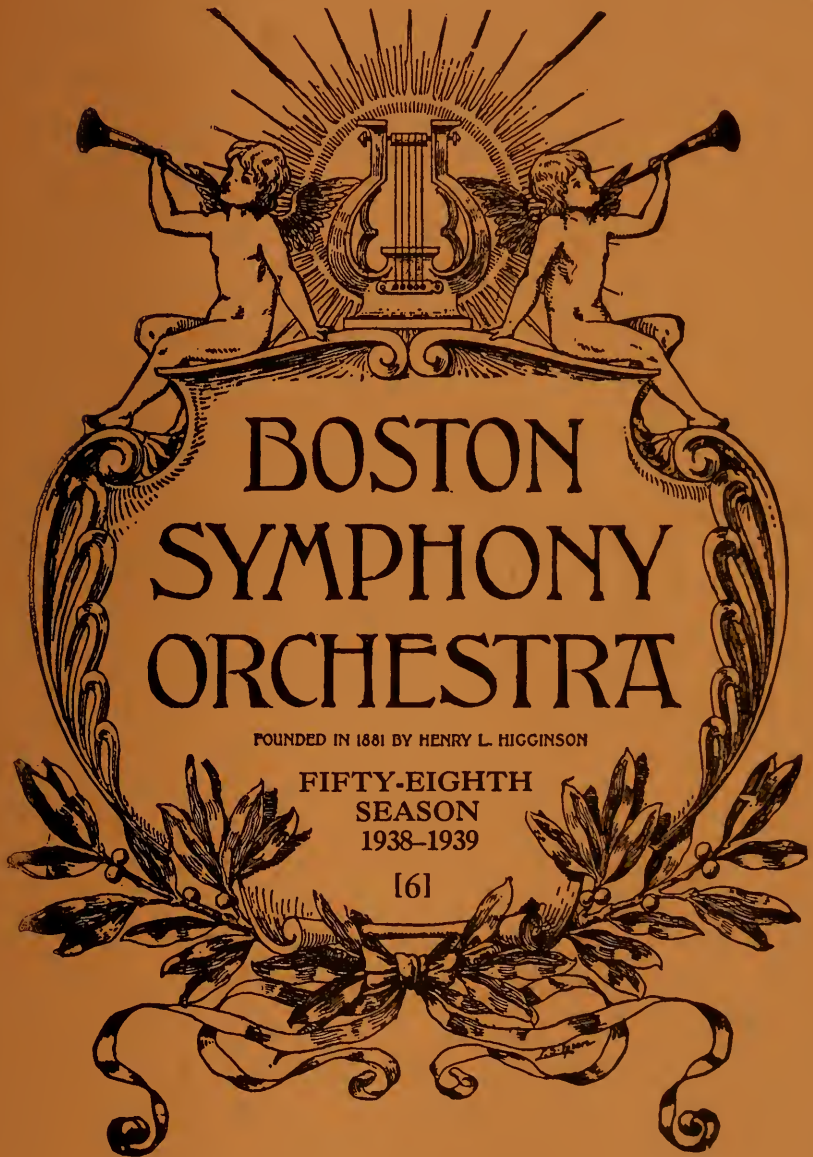
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[Fifty-eighth Season, 1938–1939]

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MADSEN, G.

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SPEYER, L.

Bass Clarinet

MIMART, P.

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PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
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Horns

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Concert Bulletin of the Sixth Concert

THURSDAY EVENING, *February* 16

with historical and descriptive notes by

JOHN N. BURK

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FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 16

Programme

VIVALDI.....Concerto in D minor for Orchestra with Organ
(Edited by A. Siloti)

I. Maestoso
II. Largo
III. Allegro

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67

Narrator: RICHARD HALE

INTERMISSION

MOUSSORGSKY.....“Pictures at an Exhibition,” Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

CONCERTO IN D MINOR, *Op.* 3, No. 11

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI

Vivaldi's Concertos of this set were written for four violins, two violas, 'cello, and organ bass. Siloti has arranged this one for wood winds in twos (with double-bassoon), organ, and string orchestra. There is another arrangement by Sam Franko.

This concerto in the arrangement of Siloti has been performed at the Friday and Saturday concerts of this orchestra, October 10, 1924, October 25, 1929, May 1 1936, and October 7, 1938.

THIS concerto bears its story of neglect, confusion, and restitution. It was the eleventh of a series of twelve *concerti grossi,* Op. 3, which were entitled *"L'Estro armonico"* ("Harmonic inspiration"), and appeared in Amsterdam about 1714 or 1716, under the publication of *"Roger et le Cene,"* dedicated to Ferdinand III of Tuscany. Johann Sebastian Bach, probably in the last years of his Weimar period, made a transcription of the concerto for organ with two manuals and pedal. Bach's copy of the original and his transcription rested for many years, safe, but unknown, in the State Library at Berlin. At last, in 1840, the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was published by F. K. Griepenkerl, in the Peters Edition at Leipzig, not as Vivaldi's score, not even as Sebastian Bach's, but as the work of his son Wilhelm Friedemann Bach. The error is explained by examination of the manuscript. The cover is missing, and at the top of the first page of the music appears, in the faint but indisputable script of Bach's eldest son: "Di W. F. Bach," and underneath a line which must be said to acquit him of misappropriation: *"Manu mei Patris descriptum."* The supposed original organ concerto of Friedemann Bach had a long and wide vogue. Vivaldi's rightful authorship was established once and for all by Max Schneider's "The So-Called Original Concerto in D minor of Wilhelm Friedemann Bach" (Bach Jahrbuch, 1911).

In addition to the concerto here played, the following works of Vivaldi have been performed at Boston Symphony concerts:

1913. March 8. Concerto in G major for Violin with String Orchestra. Eugene Ysaye, Violinist; Dr. Karl Muck, Conductor.

1926. February 12 and April 30. Concerto in E minor for String Orchestra. Edited by A. Mistovski.

1927. January 14. Concerto in A minor for Strings. Edited by Sam Franko; Alfredo Casella, guest conductor.

1928. March 16. *"L'Estate"* ("Summer"), Concerto No. 2 for Strings, with Piano and Organ from "The Four Seasons." Edited by Bernardino Molinari.

1936. November 13. *"La Primavera"* ("Spring"), Concerto No. 1 from "The Four Seasons." Edited by Bernardino Molinari.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a female orchestra and choir. He was a priest, and generally called *"il prete rosso,"* "from his custom of wearing a semi-clerical habit of red," Mr. Molinari has conjectured. But Mr. Hale has quoted the memoirs of Goldoni, a contemporary of Vivaldi, who states explicitly that "the Abbé Vivaldi was called 'the red priest' on account of his red hair."

Again Mr. Hale quotes Ernst Ludwig Gerber, who in his *"Lexicon der Tonkünstler"* (Leipsic, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

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"PETER AND THE WOLF," Orchestral Fairy Tale for Children, *Op.* 67

By Serge Prokofieff

Born at Sontsovka, Russia, April 23, 1891

The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

The text follows:

Early one morning Peter opened the gate and went out on a big green meadow.

On the branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the bird gaily.

Soon a duck came waddling around. She was glad that Peter had not closed the gate, and decided to take a nice swim in the deep pond in the meadow.

Seeing the duck, the little bird flew down upon the grass, settled next to the duck and shrugged her shoulders:

"What kind of a bird are you, if you can't fly?" said she. To this the duck replied: "What kind of a bird are you, if you can't swim?" and dived into the pond.

They argued and argued — the duck swimming in the pond, the little bird hopping along the shore.

Suddenly something caught Peter's attention. He noticed a cat crawling through the grass.

The cat thought: "The bird is busy arguing. "I'll just grab her." Stealthily she crept toward her on her velvet paws.

"Look out!" shouted Peter, and the bird immediately flew up into the tree, while the duck quacked angrily at the cat from the middle of the pond.

The cat crawled around the tree and thought: "Is it worth climbing up so high? By the time I get there the bird will have flown away."

Grandpa came out. He was angry because Peter had gone to the meadow. "It is a dangerous place. If a wolf should come out of the forest, then what would you do?"

Peter paid no attention to grandfather's words. Boys such as he are not afraid of wolves.

But grandfather took Peter by the hand, led him home and locked the gate.

No sooner had Peter gone than a big grey wolf came out of the forest.

In a twinkling, the cat climbed up the tree.

The duck quacked, and in her excitement jumped out of the pond. But no matter how hard the duck tried to run, she couldn't escape the wolf. He was getting nearer — nearer — catching up with her — and then he's got her, and with one gulp swallowed her.

And now, this is how things stood: the cat was sitting on one branch, the bird on another — not too close to the cat.

And the wolf walked around and around the tree looking at them with greedy eyes.

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In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on.

He ran home, took a strong rope, and climbed up the high stone wall.

One of the branches of the tree around which the wolf was walking stretched out over the wall.

Grabbing hold of the branch, Peter lightly climbed over onto the tree.

Peter said to the bird: "Fly down and circle around the wolf's head, only take care that he doesn't catch you."

The bird almost touched the wolf's head with her wings, while the wolf snapped angrily at her from this side and that.

How the bird did worry the wolf! How he wanted to catch her! But the bird was cleverer, and the wolf simply couldn't do anything about it.

Meanwhile Peter made a lasso and, carefully letting it down, caught the wolf by the tail, and pulled with all his might.

Feeling himself caught, the wolf began to jump wildly, trying to get loose.

But Peter tied the other end of the rope to the tree, and the wolf's jumping only made the rope around his tail tighter.

Just then the hunters came out of the woods, following the wolf's trail and shooting as they went.

But Peter, sitting in the tree, said: "Don't shoot! Birdie and I have already caught the wolf. Now help us take him to the zoo."

Imagine the triumphant procession:

Peter at the head.

After him the hunters leading the wolf.

And winding up the procession, grandfather and the cat. Grandfather tossed his head, discontentedly: "Well, and if Peter hadn't caught the wolf? What then?"

Above them flew Birdie chirping merrily: "My, what fine ones we are, Peter and I. Look, what we have caught!"

And if one would listen very carefully, he could hear the duck quacking in the wolf's belly, because the wolf in his hurry had swallowed her alive!

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Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
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Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

"PICTURES AT AN EXHIBITION"
(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21 1839; died at St. Petersburg on March 28, 1881.

Arranged for Orchestra *by* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, celesta, xylophone, glockenspiel, two harps, rattle, bells and strings.

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than five musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There has been still another orchestration by Lucien Cailliet.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin† in reply to the latter's inquiry explained:

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with

"the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilized the best coloristic possibilities of the saxophone.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human

Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The Two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them – the skulls are illuminated gently from within."

(" 'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme." – Calvocoressi.)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated in her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

~

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story – I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work – was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend

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of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "The Brothers Karamazov."

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half-century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of five separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

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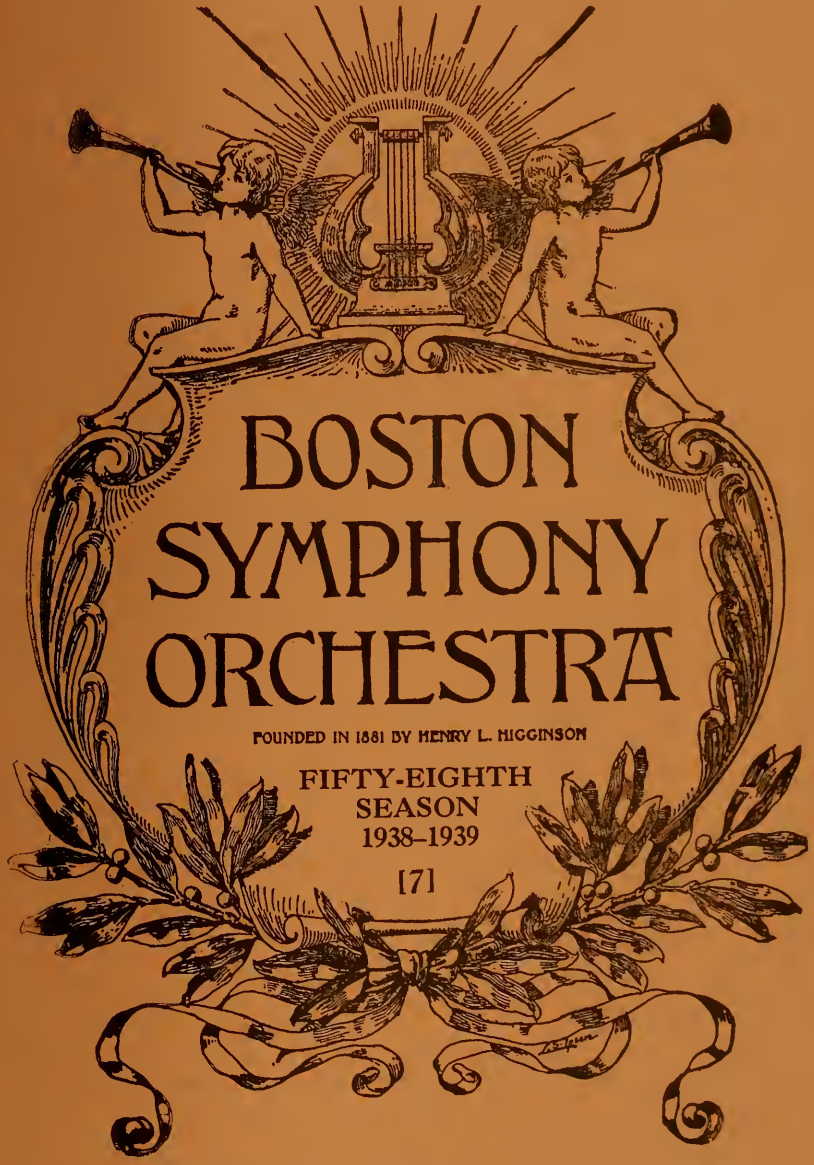
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Concert Bulletin of the Seventh Concert

THURSDAY EVENING, *March* 16

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

THURSDAY EVENING, March 16

ERNEST BLOCH, *Conducting*

Programme

Bloch "Macbeth," Two Symphonic Interludes

Interlude, Act I
Interlude, Act II
(*First concert performances*)

Bloch Three Jewish Poems

Dance
Rite
Funeral Procession

INTERMISSION

Bloch "America," An Epic Rhapsody

I. Poco lento (....–1620)
The Soil – The Indians (England) – The Mayflower – The Landing of the Pilgrims

II. Allegretto (1861–1865)
Hours of Joy – Hours of Sorrow

III. Allegro con spirito (1926–....)
The Present – The Future

TWO SYMPHONIC INTERLUDES (Acts I and III) from the Lyric Drama "Macbeth"

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed "Macbeth" in the years 1904–09, a lyric drama in a prologue and three acts; book by Edmond Fleg (after Shakespeare). The first production was at the Opéra-Comique in Paris, November 30, 1910.

The composer has recently extracted from the score the two interludes which are here having their first performance in concert form. The orchestration of these interludes calls for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, tam-tam, and strings.

After the initial presentation of "Macbeth" in Paris in 1910 (there were then sixteen performances), the opera lay unplayed for twenty-eight years. Last spring (March 1, 1938) the *Teatro Reale San Carlo* in Naples revived Bloch's early work with conspicuous success.

Mr. Bloch points out the place of each interlude in the opera:

Symphonic Interlude from Act I (linking Scene I to Scene II).

At the fall of the curtain, Macbeth, incited by Lady Macbeth, has resolved to commit the crime which shall set him on the throne. It is in this atmosphere of drunken ambition that the scene ends; and the early part of the Interlude expresses these emotions.

The motive of the "Witches' Prophecy" — "All hail, Macbeth, that shalt be king hereafter" — breaks out in the orchestra, alternating with the motives of the dagger, of fate, and of Macbeth. A *crescendo* depicts Macbeth's exaltation and self-glorification (Macbeth's motive).

Then the color darkens, upon motives linked with the crime, and, stealthily, the "fate" motive insinuates itself. Animation is now restored upon themes associated with Lady Macbeth. A transition based on the "night" theme leads to an episode of great calm: it is "Peace" still reigning in the castle — the peace of the trustful sleep of King Duncan — the peace that, after the crime, Macbeth is to lose for ever, and the recollection of which is to poison his life. This motive had already been evoked upon Duncan's arrival:

> "This castle hath a pleasant seat, the air
> Nimbly and sweetly recommends itself
> Unto our gentle senses."

The Interlude ends in the serenity of that calm night.

Symphonic Interlude from Act III (linking Scene I — The Witches' Cavern — to the final scene of the drama).

Macbeth, anxious about his future, has gone to consult the Witches.

Various prophecies increase his anguish, but, finally, one of them restores confidence and hope:

3rd Apparition:

"Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

Macbeth:

"That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root?"

As the Witches dance, Macbeth comes out of the cavern like a madman, intoxicated with hope. The orchestra (in the Witches' round and their various other subjects) comments on the end of the scene and expresses Macbeth's exultation (his own motive alternating with that of the Witches). This episode leads to a *fortissimo* — the theme of his "Destiny," which, it now seems to him, is once again triumphing.

But the color changes suddenly, the ideas of "Destiny" and "Royalty" alternating Macbeth's bitterness and doubts haunt him once more: they are a premonition of the anguish that is to overwhelm him in the last scene.* This transition leads to a *Lento e cupo.*

A motive of the Witches fades into the distance, while the basses evoke the idea of "remorse" or "retribution" —a motive that was first heard in Act I and that is developed, on a tormented rhythm, in the second part of the Interlude, at first on the cor anglais, then, later, on the horn and wood wind.

Then appears the mournful phrase that subsequently accompanies Macbeth's melancholy.** It ends in a *forte* statement of the "remorse"

* "Be lion mettled, proud, and take no care
Who chafes who frets, or where conspirers are,
Macbeth shall never vanquish'd be until
Great Birnam wood to Dunsinane hill
Shall come against him"

Macbeth (Act IV, Sc. i.)

"That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? . . ."

** "I have liv'd long enough: my way of life
Is fall'n into the sere, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have. . . ."

(Act V, Sc. iii.)

"Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

(Act V, Sc. v.)

theme, for full orchestra. On the violas is heard another of the subjects expressive of desolation*** (it has already appeared several times in the work), which alternates with the "Royalty" motive, and leads to a paroxysm, of which the climax is the theme of Macbeth's despair. This is followed by the motive of "Peace" — forever lost — and the Interlude, in the concert version, ends on the "remorse" motive. (In the theater, it leads to Lady Macbeth's sleep-walking scene.)

*** "What hands are here? Ha, they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand?"

(Act II, Sc. ii.)

". . . But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace."

(Act III, Sc. ii.)

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"TROIS POÈMES JUIFS" (DANCE RITE, CORTÈGE)

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

The "Three Jewish Poems," according to information furnished by Mr. Bloch, were composed in August and September, 1913, at Satigny, near Geneva. They had their first performance on March 23, 1917 by the Boston Symphony Orchestra, when the composer appeared as guest conductor. Subsequent performances at these concerts have been given on April 14, 1926, November 18, 1927, and February 7, 1936.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, deep drum, triangle, tam-tam, glockenspiel, chimes, harp, celesta and strings. The music is dedicated to the memory of the composer's father.

ERNEST BLOCH has written the following description of the music in a recent communication. These word pictures may have occurred to him subsequent to the music, since in the earliest performances he gave few verbal clues, writing that the titles "should sufficiently inform the hearer."

I. DANCE

Night. Round multicolored fires, members of the tribe are squatting; the musicians improvise. A woman, half-dressed, suggests the movements of a dance.

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Suddenly she stops, hesitating . . . as though listening to an inner voice . . . and then in silence she begins her real dance, at once languorous and mysterious, then somber and ardent, as though performing a rite. . . .

Has she perceived the profound sources of Life? And does she seek to reveal them by her gestures? . . . More and more agitated, she seems to struggle against this inner demon; little by little she yields to it, with more passionate ardor, and lets herself be possessed by it, and, intoxicated, overwhelmed, she sinks down, swooning.

Her companions approach . . . and try to revive her.

The dance resumes. . . . It is almost like a ceremony for Astarte and Baal, which the crowd, excited in its turn, now frantically joins.

II. RITE

A procession of priests advances serenely to the strains of a broad melody. They arrive before the altar; the priestly trumpets announce the sacrifice, at first mysteriously, then little by little more ardently, fanatically: a solemn rite is to be performed, and Jehovah is about to manifest himself in his terrible grandeur. Suddenly, with a peal of thunder, a column of fire kindles the altar. The crowd, terrified, prostrates itself, covering their faces, before the Presence, august and mysterious. . . .

Then calm returns. . . . A very sweet and ecstatic melody mingles with the blue fumes of the sacrifice. . . . A profound mystery spreads over everything. . . .

The priests resume their march. . . . But, after this communion with God, the human soul is purified, ennobled. It is suffused by divine love; a great calm and sweet peace reign and the deep faith of the soul expands in a song of gratitude.

III. FUNERAL CORTÈGE

1. The Poem of Death. — A procession, cold, icy, and mournful; then sinister, implacable accents, and the desperate resistance of Man to the idea of death. . . .

The terrifying summons of the trombones: It is Death itself, which claims its due, its prey. . . . Man tries to tear himself from his cruel destiny, but his sorrow, his lamentations, are in vain . . . the irrevocable summons cries out to him: "It must be . . . it must be. . . ."

2. A mystic song arises, a consolation; perhaps a wish to accept, for the sorrow remains latent — one *wishes* to believe, one *tries* to hope — but the heart remains heavy and full of tears.

But this struggling, desperate anguish ends by overcoming everything. The summons of Death sounds again implacably. . . . A last supplicating gesture . . . the horror of facing reality . . . this is the bitter, unbounded sorrow of seeing those whom we have loved disappear forever . . . "Nevermore . . . nevermore. . . ."

Their bodies are taken away. Every trace of the corporeal is effaced, and Man remains alone, lost, haggard. . . . He groans . . . he sinks to the ground, overwhelmed by sorrow, without resistance. . . .

Then a song of ineffable sweetness arises, calm, serene, mystic. . . .

Well beyond human suffering. . . . Is it hope? Consolation? . . . the song does not speak to us of another Life . . . nor does it deny one. It tells us perhaps that none of our efforts, of our struggles, are lost. . . . The smile, the goodness, the tenderness of our dead survive . . . they are still with us . . . they still seem to lean towards us . . . we feel their gaze, the warmth of the hands that are no more. . . .

In the distance . . . the "Dance" is heard . . . as if Life were resuming — as if under a veil — as if it were hardly possible . . . and once more the motive of the mystic procession. . . .

And it is Acceptance. Man no longer resists, no longer suffers. He yields. And the procession, become incorporeal, no longer seems hostile or cruel. . . . It is the LAW. . . .

And it is also Peace, which descends upon us. . . .

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"AMERICA," An Epic Rhapsody in Three Parts

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed "America" through the year 1926. The score was awarded in June, 1928, the first prize in a "symphony contest" held by the publication *Musical America*.

"America" was performed by the Boston Symphony Orchestra, December 21, 1928 (the choruses of Harvard and Radcliffe assisting). There was a second performance January 25, 1929. In the week of the first performance, "America" was also played by the orchestras of New York, Philadelphia, Chicago, and San Francisco. (The New York Philharmonic Orchestra had the actual first performance, on December 20.)

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tam-tam, triangle, wood blocks, Indian drum, glockenspiel, bell, two anvils, brass plate, automobile horn, organ, celesta, two harps and strings.

The following quotation from Walt Whitman is inscribed on the score: "O America, because you build for mankind, I build for you." The composer includes this dedication upon another page: "This symphony has been written in love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration."

"The ideals of America are imperishable. They embody the future credo of all mankind: a Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, as Walt Whitman has said: 'To hold men together by paper and seal or by compulsion, is of no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants.' "

The melody which concludes the work is there given words which may be sung by a mixed chorus. The chorus, however, is optional, the notation also existing in the instrumental parts. This melody, which the composer refers to as an "anthem," furnishes a prevailing thematic basis. "The Symphony is entirely built upon it," the composer explains. "From the first bar, it appears in route, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form."

The three parts of the score bear these titles, with quotations from Walt Whitman which, Mr. Bloch nevertheless points out, are not essential to an understanding of the music:

(1) 1620: The Soil — The Indians — England — The *Mayflower* — The Landing of the Pilgrims.

(2) 1861–1865: Hours of Joy — Hours of Sorrow.

I hear America singing, the varied carols I hear . . .
Each singing what belongs to him or her, and to no one else . . .
Singing with open mouths their strong melodious songs.

— *Walt Whitman.*

(3) 1926: The Present — The Future.

As he sees the farthest, he has the most faith

— *Walt Whitman.*

When "America" was first played here, Alfred H. Meyer examined the score and carefully noted the use of many popular airs of different epochs which went into its making: "The movement of 'The Soil' begins *poco lento — misterioso* — with muted string-chords *tremulando.* The 'America' motto is at once heard in the basses. Soon we come to the section devoted to the Indians, subdivided as Indian Life, 'Organizing a War Party,' a Death Song. Woven into the score are Indian Pueblo Songs from New Mexico, Mandan and Hidasta songs, Chippewa songs of war, of death, of love. The first Pueblo Song should be especially noted, as it is not very graceful, but will recur later in the Rhapsody.

"In the transition to the English episode we hear the same mysterious chords as at the beginning; also the 'America' motto. This division is an old English March, stirring in rhythm and bright in orchestral coloring. The motto is heard as 'The Call to America,' with accompanying chords a little less mysterious. There are poignant harmonies over 'Struggles and Hardships'; eventually a horn sings an 'Old Chantey,' which develops into a broad and noble climax. 'At Sea' is a little less turbulent. With shouts of joy (and the motto) 'Land in Sight.' The motto has now grown to a two-fold exclamation. 'America! America!' exactly as it will appear later in the anthem. 'Loneliness' follows in *'tempo iniziale,'* with the first Pueblo Songs, interlarded with bright 'Memories of England.'

"The composer leads us through 'Struggles, Hardships Ahead' in sombre sonorities; 'Building up a Nation'; 'The Love of The Soil Comes into the Hearts of The Pilgrims' (the motto in minor tonalities); to 'In God We Trust,' to the tune of 'Old Hundred' — and suspicions of 'Yankee Doodle.' There is a brief reminiscence of the first Pueblo Song. Then five measures of 'Faint Hopes in the Future,' harmonies of harp and muted strings in conclusion."

"At the beginning of the second movement an English horn unaccompanied sings an old ballad typifying 'The South.' Four solo strings join in. More voices are added, all 'solo,' until a chamber orchestra of sixteen instruments is playing. Massed strings play the

negro folk-song, 'Row After Row.' A lullaby follows, and an oboe sings the motto 'America' expressively. There is a considerable section devoted to 'Old Folks at Home,' which ends in a Virginia reel to the tune 'Pop Goes the Weasel.' (Why is this title not listed in the score, along with the rest?) It is still going its round when 'Hail, Columbia' is heard; after which strings and oboe play the motto, now with a second line (as in the Anthem) added. Always to the accompaniment of 'Pop Goes the Weasel.'

"An entirely new division begins with enticing accompanimental dance rhythms. The reader suspects something Spanish and soon discovers the presence of a Creole folk-song, heard from the oboe. Into an exotic dance it grows, at the height of which, over the caption 'Songs of the Civil War,' come 'Dixie,' and soon the motto tossed frantically back and forth in the brass. There follows a full-bodied contrapuntal *mélange* in which strings play 'John Brown's Body,' wood winds continue 'Dixie,' upper brasses the 'Battle Cry of Freedom,' lower brasses 'Tramp, Tramp, Tramp, the Boys are Marching.' More and more martial the music grows. There are echoes of the war songs. Then 'After the Battle,' the ballad for English horn at the beginning of the movement, re-enters more solemnly; trumpets sing the new 'America' as far as Mr. Bloch has developed it. In the score is another quotation from Whitman: 'For my enemy is dead, a man divine as my self is dead.' A few measures later we read the same poet's exclamation, 'My captain! My captain!' On the last page amid dolorous chords, Bloch's own notation, 'O bleeding America!' "

"The third movement begins *allegro con spirito,* 'Present time.' Bloch paints a hotly colored, vividly rhythmed, percussion-marked picture. What is his own mental slant when he throws upon this background the negro folk-songs, 'I Went to the Hop Joint' and 'The Coon-can Game' with their delicious grace notes and slides, their jazzed syncopations? 'Turmoil of present time' — material 'prosperity' — Speed — Noise. Is this a representation of or a satire on a large body of present-day music? At the height of it Bloch writes, 'America's Call of Distress' — the motto inserted shriekingly into the climax. The first of the two negro songs returns for fuller development. A section *'frenetico,'* in several keys, in a raucous din leads to the 'Inevitable Collapse.' There is a shuddering *decrescendo,* and above Whitman's lines, 'Give me solitude, give me Nature, give me again, O Nature, your primal sanities,' the English horn sings again the Pueblo Song at the beginning of the first movement and with the same mysterious *tremulando* accompaniment.

"There follows the 'Call of America' with Whitman's lines, 'Then

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Boston Symphony Orchestra

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Thursday Evening, April 27

at 8 o'clock

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Tuesday Evening, April 25, 1939

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BRAHMS' REQUIEM

BY THE

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SERGE KOUSSEVITZKY, *Conductor*

ASSISTED BY THE

HARVARD GLEE CLUB

AND

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SOLOISTS

ELIZABETH RETHBERG, *Soprano*

KEITH FALKNER, *Baritone*

turn, and be not alarmed, O Libertad – turn your undying face to where the future, greater than all the past, is swiftly, surely preparing for you.' 'Man's Introspection' leads to 'Reconstruction,' beginning with 'The Mastery of Man over the Machines, his Environment, and Himself' – a passage in which a harsh polytonal accompaniment figure dissolves gradually into conventional harmonies – and Ernest Bloch saying to himself, 'I have charged myself, heeded or unheeded, to compose a march for these States.' This whole section is a gradual expansion and gradual climactic ascent to the Anthem, which is to 'apotheosis.' When he has reached a high point in this ascent, Bloch quotes:

> Over the carnage rose prophetic a voice:
> Be not disheartened, affection shall solve the problems of Freedom yet;
> Those who love each other shall become invincible,
> They shall yet make Columbia victorious.
> Sons of the Mother of All, you shall yet be victorious.
> You shall yet laugh to scorn the attacks of all the remainder of the earth.

"Then, twice more the motto as 'America's Call to the Nations of the World,' after which Whitman's line: 'See . . . immigrants continually coming and landing . . .' as the ascent continues higher and higher, again 'Praise God from Whom All Blessings Flow,' 'Dixie,' a sudden *'tranquillo'* which is but a final taking of breath before the supreme climax. Now the composer directs, 'Here the people rise to sing the Anthem.' After which the score contains a staff for 'The People,' who sing:

> America! America! Thy name is in my heart
> My love for thee arouses me to nobler thoughts and deeds.
> Our fathers builded a nation
> To give us Justice and Peace.
> Toward higher aims, toward brighter goals.
> Toward Freedom of all mankind.
> Our hearts we pledge, America,
> To stand by thee, to give to thee
> Our strength, our faiths, and our lives."

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FIFTY-EIGHTH SEASON 1938–1939

[8]

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at 8 o'clock

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

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ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
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MARIOTTI, V.
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DICKSON, H.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
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WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

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ZIGHERA, A.
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MOLEUX, G.
FRANKEL, I.
JUHT, L.
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DELESCLUSE, P.
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MAZZEO, R.
E♭ Clarinet

Bassoons

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LAUS, A.

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Bass Clarinet

MIMART, P.

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PILLER, B.

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VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
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MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

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RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Eighth Concert

THURSDAY EVENING, *April* 27

with historical and descriptive notes by

JOHN N. BURK

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August 3—Thursday, 8:30 p.m.
August 5—Saturday, 8:30 p.m.
August 6—Sunday, 3:30 p.m.

BACH Brandenburg Concerto No. 3
BEETHOVEN Symphony No. 7
BRAHMS Symphony No. 1
MOZART Symphony in E-flat
PISTON Concerto for Orchestra
PROKOFIEFF "Peter and the Wolf"
RIMSKY-KORSAKOFF "Scheherazade"
SIBELIUS Symphony No. 5
TCHAIKOVSKY Symphony No. 4

SERIES B

August 10—Thursday, 8:30 p.m.
August 12—Saturday, 8:30 p.m.
August 13—Sunday, 3:30 p.m.

BEETHOVEN Symphony No. 2
DEBUSSY "L'Après-midi d'un Faune"
HAYDN Symphony
RAVEL "La Valse"
MOUSSORGSKY-RAVEL "Pictures at an Exhibition"
SCHUMANN Symphony No. 4
SIBELIUS Symphony No. 2
STRAUSS "Thus Spake Zarathustra"
STRAVINSKY "Le Sacre du Printemps"
WAGNER Overture to "The Flying Dutchman"; Prelude to "Lohengrin"; Prelude to "The Mastersingers"; "Siegfried's Rhine Journey"

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FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

EIGHTH CONCERT

THURSDAY EVENING, APRIL 27

Programme

VAUGHAN WILLIAMS.....Fantasia on a theme by Thomas Tallis for Double String Orchestra

MOUSSORGSKY.....Prelude to "Khovanstchina"

RAVEL.....“Daphnis et Chloé,” Ballet: Orchestral Excerpts (Second Suite)

Lever du Jour — Pantomime — Danse Générale

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

FANTASIA ON A THEME BY THOMAS TALLIS, FOR DOUBLE STRING ORCHESTRA

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney, between Gloucestershire and Wiltshire, England
October 12, 1872

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922. There have been subsequent performances November 23, 1923, December 2, 1932 and April 6, 1939.

"THE Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other." Mr. Williams in the score specifies the second orchestra as consisting of nine players, "two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group."

In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to such as will syng or play priuatelye." Of the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

> **"The first is meeke: deuout to see,**
> **The second sad: in maiesty.**
> **The third doth rage: a roughly brayth,**
> **The fourth doth fawne: and flattry playth.**
> **The fyfth delight: and laugheth the more,**
> **The sixth bewayleth: it weepeth full sore.**
> **The seuenth tredeth stoute: in froward race,**
> **The eyghte goeth milde: in modest pace."**

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Mr. Williams' choice.

"Although this Fantasy may vividly conjure up for the hearer the

England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the programme of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates to one that was current in Tallis's own time – the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revived by Purcell near its end."

Vaughan Williams gives the indication *largo sostenuto,* and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated *largamente* under tremolo chords of the violins. A restatement with an ornamental figuration in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, whence he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich, November 23, 1589.

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and

nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His *"Boris Godounov,"* completed the year before, was in process of revision and in prospect of early performance. *"Boris"* had necessitated historical research, and *"Khovánstchina"* involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self-immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the *Raskolniki),* all this data became to him a matter of great moment.

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"DAPHNIS ET CHLOÉ" — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting). The most recent performances in the Friday and Saturday series was January 28, 1938.

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

FROM the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet.

(Continued on page 22)

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I HAVE been asked by the Trustees to express their gratitude to the members of our Society for the very material assistance which has resulted from their interest in the fortunes of the Orchestra and for the encouragement which their support engenders. A list of the members of the Society of Friends of the Boston Symphony Orchestra as of April 17, 1939 is bound into this programme book.

Members are reminded that there is still time for gifts to count in the results for the current Season and the list may serve as a guide to them in interesting their friends to enroll as members of this very useful Society.

EDWARD A. TAFT
Chairman of Friends of the
Boston Symphony Orchestra

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Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He volun-



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tarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some

LIST OF WORKS

Performed at these Concerts

DURING THE SEASON 1938-1939

BEETHOVEN	Symphony No. 2 in D major, *Op.* 36	IV December 15
	Symphony No. 5 in C minor, *Op.* 67	II November 3
BERLIOZ	Overture, "The Roman Carnival," *Op.* 9	I October 13
BLOCH	"Macbeth," Two Symphonic Interludes †	VII March 16
	Three Jewish Poems	VII March 16
	"America," An Epic Rhapsody	VII March 16
BRAHMS	Symphony No. 4 in E minor, *Op.* 98	III November 24
DEBUSSY	Prélude à "L'Après-midi d'un Faune" (Eclogue of Stéphane Mallarmé)	IV December 15
DVOŘÁK	Symphony No. 5, in E minor, "From the New World," *Op.* 95	I October 13
ENESCO	Symphony No. 1 in E-flat major, *Op.* 13	V January 12
	Roumanian Rhapsody No. 2, *Op.* 11	V January 12
GOOSSENS	Two Nature Poems *	III November 24
HANDEL	Overture to the "Occasional Oratorio" *	III November 24
HAYDN	Symphony in D major, No. 86	II November 3
LIPATTI	"Chef cu lăutari" *	V January 12
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel	VI February 16
	Prelude to "Khovanstchina"	VIII April 27
MOZART	Symphony in D major ("Haffner"), Koechel No. 385	V January 12
	Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)	I October 13
PISTON	Symphony No. 1 (Conducted by the composer)	II November 3
PROKOFIEFF	"Peter and the Wolf," An Orchestral Fairy Tale for Children. *Op.* 67 (Narrator: RICHARD HALE)	VI February 16
RAVEL	"Daphnis et Chloé," Ballet. Orchestral Excerpts (Second Suite)	VIII April 27
SCHUMANN	"Carnaval" * (Orchestrated by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin)	III November 24
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82	IV December 15
TCHAIKOVSKY	Symphony No. 4 in F minor, *Op.* 36	VIII April 27
VIVALDI	Concerto in D minor for Orchestra with Organ (Edited by A. Siloti)	VI February 16
VAUGHAN WILLIAMS	Fantasia on a theme by Thomas Tallis for Double String Orchestra	VIII April 27

RICHARD BURGIN conducted the Second Pair of Concerts, November 3.
EUGENE GOOSSENS conducted the Third Pair of Concerts, November 24.
GEORGES ENESCO conducted the Fifth Pair of Concerts, January 12.
ERNEST BLOCH conducted the Seventh Pair of Concerts, March 16.

* First performances at these concerts.
† First concert performance.

kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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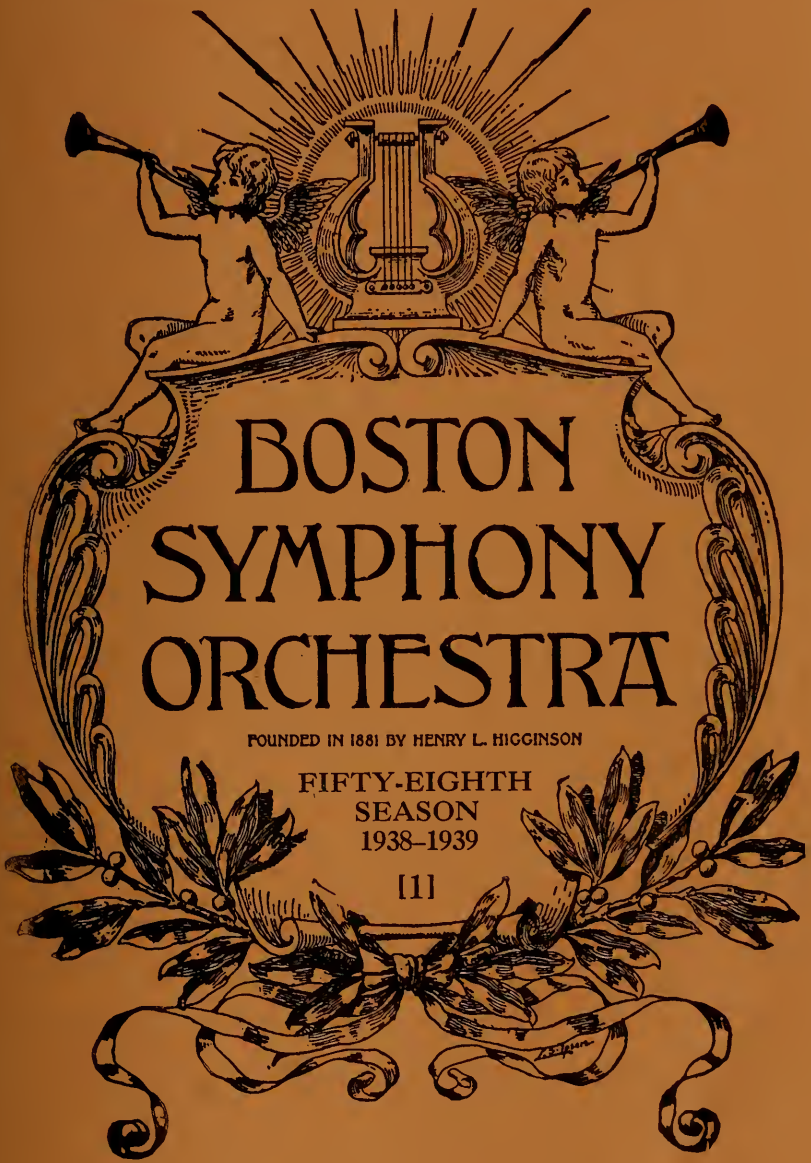
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Concert Bulletin of the First Concert

TUESDAY EVENING, *October* 18

with historical and descriptive notes by

JOHN N. BURK

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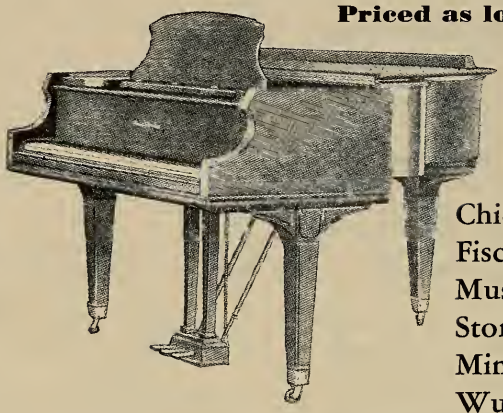
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TUESDAY EVENING, October 18, *at* 8:30 *o'clock*

Programme

Mozart.....Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)

Allegro
Theme with Variations; Andante grazioso
Adagio
Minuet
Andante; Allegro molto

Berlioz.....Overture, "The Roman Carnival," *Op.* 9

INTERMISSION

Dvořák.....Symphony No. 5, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

DIVERTIMENTO IN B-FLAT (KOECHEL NO. 287)

(FOR STRINGS AND TWO HORNS)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. Written in six parts (two violins, viola, "bass," and two horns), the Divertimento is here performed by the combined strings with horns.*

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. Divertimenti, serenades, cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better

*There was a performance of this work under the auspices of the "New Friends of Music" in Town Hall, New York, November 21, 1937, by six Boston Symphony players under the leadership of Arthur Fiedler. Julius Theodorowicz took the first violin part.

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than was asked of him — that he now and then squandered on these frequent and passing gayeties some of his truly precious and undying musical thoughts.

This product of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their sometimes ardent but always minutely considered study of the younger Mozart: "the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote two divertimenti at this time for the Countess Antonie Lodron, a high-born Salzburger, whose two daughters came under his eye for musical instruction.* Both suites were written for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B-flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read the inscription "February, 1777." The two divertimenti are referred to by Mozart and his father in their letters as *"cassationi."* Mozart relates that he played the first violin part in a performance of the

* The concerto for three pianofortes (K. 242), was written for the Countess Lodron and her two daughters.

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B-flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it "as if he were the first violinist in Europe," and in such a way that "everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

The Divertimento in B-flat is compared by de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice Mozart's age at this time, was long a resident of Salzburg, and was *Konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's Divertimento in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the *finale*. The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit*. Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supersede the easy *"Galanterie"* of the Divertimento, and "unconsciously to approach the noble and rich field of classic chamber music."

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"STENKA RAZIN," SYMPHONIC POEM, *Op.* 13

By ALEXANDER GLAZOUNOV

Born at St. Petersburg, August 10, 1865; died at Paris, March 21, 1936

Glazounov composed this tone poem in 1885 at St. Petersburg, and conducted it June 22, 1889, at the concerts of Russian music in the Trocadéro as part of the World's Exposition in Paris. "Stenka Razin" was published in 1888, and dedicated to the memory of Alexander Borodin.

The scoring is for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, harp and strings.

The piece was first heard in Boston at a Chickering concert under the direction of B. J. Lang, March 23, 1904. It was played at Boston Symphony concerts January 2, 1920, November 3, 1922, and January 17, 1930. On the last occasion, the composer was guest conductor, presenting also his Sixth Symphony, and Violin Concerto.

THE career of Stenka Razin, the swaggering Cossack brigand who once threatened the very survival of the Russian monarchy, has many times been recounted in history and legend. Stepan Timofeevitch Razin,* hetman of the Don Cossacks, date or place of birth unknown, became the terror of the Volga in 1667, when, establishing

* "Stenka" may be taken as the equivalent of "Steve."

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himself at the head of a band of outlaws, he ravaged every craft that passed. Soon he commandeered his own fleet, plundered the Caspian shores, and, advancing on Persia, returned with great riches. Banditry by its success became almost respectable, and merchants joined his ranks. This vivid character, who seemed to live a charmed life and scattered his booty with a free hand, dazzled the peasants of the Dnieper and the Don regions. Suffering from unbearable famine and want, they were ready straw for any spark of revolt. Province after province went over to him, as he overthrew the seats of authority, seized all treasure, and massacred with atrocious cruelty all who opposed. The Tsar Alexei, forced to recognize his growing power, promised him immunity in exchange for the government boats and arms he had seized. He could reject the offer scornfully, for the insurrection was spreading at an alarming rate.

At last one of the reigning princes, Baryatinsky, made a successful stand against him and inflicted a serious defeat. The superstition of his invulnerability was broken. When excommunication was pronounced, those who had wonderingly called him "Batyushka," the "Little Father," turned from him. Stenka Razin fled alone, abandoning his own troops. He was captured and taken to Moscow. The revolt was put down, not without further appalling massacre. The adven-

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turer was condemned, broken on the wheel, and quartered alive. The barbarism was quite in keeping with what he had inflicted upon countless victims.

Glazounov has singled out for his symphonic poem a picturesque episode which, in the main, has been vouched for by the historians. Stenka Razin had captured, on his raid of Persia, the daughter of the Shah, Khan Menedi. He kept the Princess as his mistress upon his luxuriously appointed barge on the Volga. Once he was moved at the thought that with all the bounty he had derived from the "Mother Volga," he had made no payment in return. Whereupon he seized the Princess, his "dearest treasure," and in a paroxysm of generosity (or, if the reader prefers, drunken fervor) threw her into the waters of the river.

The composer has heightened the drama of the scene by making it coincide with the imminent capture of Stenka. The following explanatory note, with quotations from folk songs, is published in Russian in the score:

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible het-

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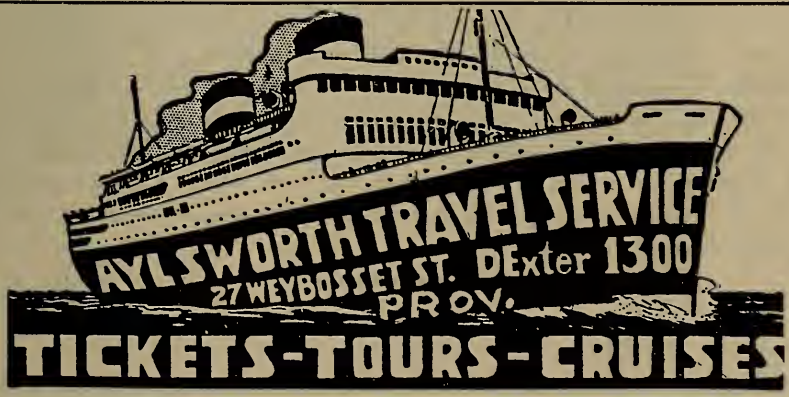
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man Stenka, who at the head of his savage band ran up and down the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razin.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuft with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Atamán. . . .
A Persian princess, taken captive by Stenka Razin.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:

" 'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I —
I was drowned in Mother Volga.'

"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:

" 'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. Today I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

(Translation by Nathan Haskell Dole.)

Glazounov has built his symphonic poem upon three themes, each considerably developed. Foremost is the theme of the Volga River, which is the folk melody universally familiar as the "Song of the Volga Bargemen." The militant, overbearing theme of Stenka Razin is first set forth by the winds, over stormy strings. This subsides into a gentle B-flat major, as the clarinet sings the faintly Oriental melody of the Persian Princess. The shattering of this melody with a crashing chord is of obvious intent.

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JASCHA HEIFETZ

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD," *Op.* 95

By ANTON DVOŘÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, and December 7, 1934.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found warm

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response in some musicians. Collections, examples of Negro songs and Indian melodies were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry E. Krehbiel, music critic of the *New York Tribune,* who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme

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of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary was such as a musician in Dvořák's position, with a wife and six children, would have found it difficult to decline. It was in October, 1892, that the composer arrived in New York. Dvořák at first found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine,* that this limitless enthusiasm, "also called 'push,'" at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title *"Legenda,"* bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the

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scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church of St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources." Wilhelm Klatte, a German musical expert, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians of folk music in America. The notion that the Symphony contained Indian

themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. When the Symphony was conducted in Berlin in 1900, Dvořák wrote to the conductor, Oscar Nedbal: "I send you Kretschmar's analysis of the Symphony, but omit that nonsense about my having made use of 'Indian' and 'American' motives — that is a lie. I tried to write only in the spirit of those national American melodies." How Dvořák could have entered into the spirit of the "national American melodies" to which he refers, by mere reference to printed notation in the course of a few months' residence in New York, and captured that spirit within the confines of the accepted symphonic form, remains to be explained. If, as has been claimed, the Finale was in fact a movement of an early, discarded symphony, salvaged by the thrifty composer, a portion of the Symphony at least, is definitely not of the "New World," even in spirit. The composer's introduction, before the close, of themes from each of the earlier movements, would then appear to be an attempt to "tie in" a movement which did not belong.

The following analysis is quoted from the programmes of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio,* E minor, 4-8), in which no traces of the popular melody are discernible.

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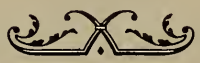
"*Largo,* D-flat major, 4-4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C-sharp minor and a section headed *Un poco più mosso.* A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais;* the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

"The Scherzo (*Molto vivace,* 3-4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The Trio starts with an animated theme for the wind, to which succeeds one for strings in E minor. The Scherzo is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

"*Allegro con fuoco,* E minor, 4-4. — The Finale has nine introductory bars, after which horns and trumpets give out the chief theme,

in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo,* and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."

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Concert Bulletin of the Second Concert

TUESDAY EVENING, *November* 8

with historical and descriptive notes by

JOHN N. BURK

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Saturday	Evening	Nov. 12 at 8.15	Symphony Hall	Boston
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Wednesday	Evening	Nov. 16 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Nov. 17 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 18 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 19 at 2.30	Carnegie Hall	New York
Thursday	Evening	Nov. 24 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 26 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 2 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 3 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 5 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 6 at 8.30	Consistory Auditorium	Buffalo
Wednesday	Evening	Dec. 7 at 8.15	Hill Auditorium	Ann Arbor
Thursday	Evening	Dec. 8 at 8.30	Museum of Art	Toledo
Friday	Evening	Dec. 9 at 8.30	Civic Auditorium	Cleveland
Saturday	Evening	Dec. 10 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 11 at 3.00	Syria Mosque	Pittsburgh

The Friday Afternoon and Saturday Evening concerts of December 2 and 3 will each be devoted to a performance of Beethoven's *Missa Solemnis*. The Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor, and four soloists will assist.

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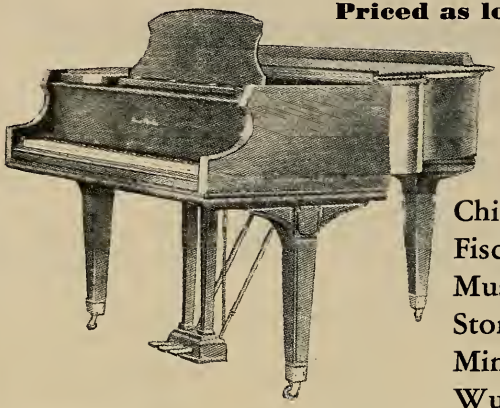
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

TUESDAY EVENING, NOVEMBER 8, *at* 8.30 *o'clock*

Programme

VIVALDI.....Concerto in D minor for Orchestra
(Edited by A. Siloti)

I. Maestoso
II. Largo
III. Allegro

MOZART.....Violin Concerto in D major, No. 4
(Koechel No. 218)

I. Allegro
II. Andante cantabile
III. Rondo: Andante grazioso

INTERMISSION

PROKOFIEFF.....Violin Concerto No. 2 in G minor, *Op.* 63

I. Allegro moderato
II. Andante assai
III. Allegro ben marcato

TCHAIKOVSKY.....“Romeo and Juliet,” Overture-Fantasia

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CONCERTO IN D MINOR, *Op.* 3, No. 11

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI

Vivaldi's Concertos of this set were written for four violins, two violas, 'cello, and organ bass. Siloti has arranged this one for wood winds in twos (with double-bassoon), organ, and string orchestra. There is another arrangement by Sam Franko.

This concerto in the arrangement of Siloti has been performed at the Friday and Saturday concerts of this orchestra, October 10, 1924, October 25, 1929, and May 1, 1936.

THIS concerto bears its story of neglect, confusion, and restitution. It was the eleventh of a series of twelve *concerti grossi,* Op. 3, which were entitled *"L'Estro armonico"* ("Harmonic inspiration"), and appeared in Amsterdam about 1714 or 1716, under the publication of *"Roger et le Cene,"* dedicated to Ferdinand III of Tuscany. Johann Sebastian Bach, probably in the last years of his Weimar period, made a transcription of the concerto for organ with two manuals and pedal. Bach's copy of the original and his transcription rested for many years, safe, but unknown, in the State Library at

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Berlin. At last, in 1840, the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was published by F. K. Griepenkerl, in the Peters Edition at Leipzig, not as Vivaldi's score, not even as Sebastian Bach's, but as the work of his son Wilhelm Friedemann Bach. The error is explained by examination of the manuscript. The cover is missing, and at the top of the first page of the music appears, in the faint but indisputable script of Bach's eldest son: "Di W. F. Bach," and underneath a line which must be said to acquit him of misappropriation: *"Manu mei Patris descriptum."* The supposed original organ concerto of Friedemann Bach had a long and wide vogue. Vivaldi's rightful authorship was established once and for all by Max Schneider's "The So-Called Original Concerto in D minor of Wilhelm Friedemann Bach" (Bach Jahrbuch, 1911).

~

In addition to the concerto here played, the following works of Vivaldi have been performed at Boston Symphony concerts:

1913. March 8. Concerto in G major for Violin with String Orchestra. Eugene Ysaye, Violinist; Dr. Karl Muck, Conductor.

1926. February 12 and April 30. Concerto in E minor for String Orchestra. Edited by A. Mistovski.

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1927. January 14. Concerto in A minor for Strings. Edited by Sam Franko; Alfredo Casella, guest conductor.

1928. March 16. *"L'Estate"* ("Summer"), Concerto No. 2 for Strings, with Piano and Organ from "The Four Seasons." Edited by Bernardino Molinari.

1936. November 13. *"La Primavera"* ("Spring"), Concerto No. 1 from "The Four Seasons." Edited by Bernardino Molinari.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a female orchestra and choir. He was a priest, and generally called *"il prete rosso,"* "from his custom of wearing a semi-clerical habit of red," Mr. Molinari has conjectured. But Mr. Hale has quoted the memoirs of Goldoni, a contemporary of Vivaldi, who states explicitly that "the Abbé Vivaldi was called 'the red priest' on account of his red hair."

Again Mr. Hale quotes Ernst Ludwig Gerber, who in his *"Lexicon*

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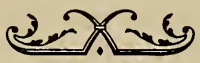
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der Tonkünstler" (Leipsic, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

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CONCERTO IN D MAJOR FOR VIOLIN (Koechel No. 218)

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was composed in the year 1775 with four others.* Like its companions, it is scored for two oboes, two horns, and strings (except that flutes are introduced in the *Adagio* of the Concerto in E major).

This concerto was first played in Boston by the Harvard Musical Association, February 26, 1874 (soloist, Camilla Urso). It has been played at the Friday and Saturday concerts of the Boston Symphony Orchestra on April 20, 1912 (Sylvain Noack); November 28, 1913 (Fritz Kreisler); February 19, 1932 (Yelly d'Aranyi); January 13, 1933 (Albert Spalding). Samuel Dushkin performed it at a Monday Evening concert, March 26, 1928. There was a performance by this Orchestra in Providence, November 24, 1936, Albert Spalding, soloist.

THE industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one, dated October, was the fourth in order. The Concertos were

*The five concertos were in B-flat major (K. 207), written in April; D major (K. 211), in June; G major (K. 216), in September; D major (K. 218), in October; A major (K. 219), in December. All are scored for two oboes and two horns, with a string orchestra, two flutes being introduced in the slow movement in the E major concerto. There was another concerto in 1776 in E-flat major (K. 268), and still another in D major (K. 271a), the authenticity of which has been questioned. A Concerto in D ("Adelaide" Concerto), a product of the ten-year-old Mozart, was discovered in recent years and has accordingly escaped the catalogues. It was performed by Yehudi Menuhin at these concerts on March 23, 1934.

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written for the Archbishop of Salzburg — Mozart's patron and employer, and were no doubt intended for the composer's own use, since to play upon the violin at Court was one of his expected duties.

Although Mozart won his greatest fame as harpsichordist and pianist, there can be no doubt of his exceptional abilities as a violinist. There is plentiful evidence in the correspondence between father and son that Leopold Mozart continually fostered and encouraged the young Wolfgang to develop and push himself forward as a violin virtuoso. There is equal evidence of a disinclination on Wolfgang's part, although he never forgot his paternal duty and was more than equal to any occasion which arose. Mozart learned to play the violin when hardly out of his babyhood by imitation rather than instruction, and it was told by a friend of the family how at the age of seven he could play acceptably the second violin part in home performances of string trios. He played the violin in public on his tours as a child prodigy, but soon put the instrument aside. His father was delighted to see that he had not lost his ability when, in Vienna in 1773 at a service and banquet of the Theaten Monks, the organ not being available, Mozart borrowed a violin from one of the musicians present and executed a complete concerto. The father brought up the subject rather wistfully in his letters, writing in 1777: "I feel a little

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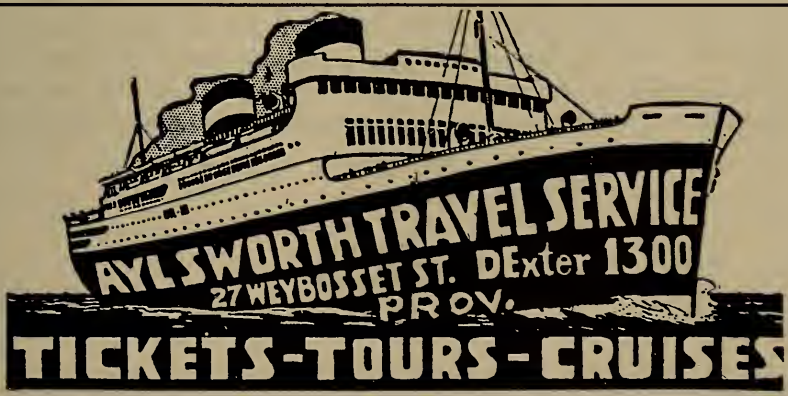
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melancholy whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going." And two weeks later: "You have no idea yourself how well you play the violin; if you only do yourself justice and play with fire, heartiness and spirit, you may become the first violinist in Europe." This hope was probably prompted by a performance at the Salzburg Court by the violinist Brunetti, Mozart's rival, who took advantage of the temporary absence of Wolfgang to play before the Archbishop. "He played your concerto very well," wrote Leopold to his son, "but was twice out of tune in the *allegro,* and once almost stuck fast in the cadenza. . . . And the other day, when I said you played the violin *'passabilmente,'* he cried out, *'Cosa? cazzo! se suonava tutto! questo era del Principe un puntiglio malinteso, col suo proprio danno.'* "

While Leopold was writing this gossip of Salzburg, the young Mozart, who was appearing as a violinst at Munich and at Augsburg, wrote to his father perhaps more with intent to please him than with genuine enthusiasm: "They all stared; I played as if I were the first violinist in Europe." This from Munich; and from Augsburg: "I played a symphony, and Wanhall's Concerto in B-flat for the Violin, with universal applause. At supper-time I played the Strassburg Concerto. It went like oil and everyone praised the beautiful pure tone." Leopold, ambitious for his son, and probably goaded by such news, wrote: "Have you left off practising the violin since you were in Munich? I should be very sorry." And later: "Your violin hangs on its nail; of that I am pretty sure." In his later years, Mozart probably seldom played the violin except by obligation. When he performed in quartet, the viola was the instrument of his choice.

This concerto gives more opportunity than usual in Mozart for the soloist to exhibit his powers. The first subject is a fanfare-like figure in the common chord; the second, a melody in the dominant, first set forth by the solo violin. There is much passage work in the development. The bravura theme does not reappear in the recapitulation. The *andante cantabile* is a full-voiced melody for the soloist. The slow movement, like the first *allegro,* has a cadenza before its close. The *finale,* a rondo, according to Mozartian custom, is unusual in the alternation of an *andante gracioso,* 2-4, and an *allegro ma non troppo* 6-8.

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JASCHA HEIFETZ

JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916–17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz has played with the Boston Symphony Orchestra January 3, 1919 (Beethoven's Concerto); March 15, 1929 (Brahms' Concerto); February 27, 1931 (Beethoven's Concerto); January 7, 1934 (Elgar's Concerto, at a Pension Fund concert); November 23, 1934 (Sibelius' Concerto); January 29, 1937 (Mendelssohn's Concerto); February 10, 1937 (Mendelssohn's Concerto, at a Pension Fund Concert in Carnegie Hall, New York); December 17, 1937 (Prokofieff's Second Concerto and Brahms' Concerto).

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SECOND CONCERTO FOR VIOLIN, IN G MINOR, *Op.* 63

By SERGE PROKOFIEFF

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

Prokofieff completed his Second Violin Concerto in Russia, in the autumn of 1935. The first performance took place in Madrid, December 1, 1935, by the Madrid Symphony Orchestra, under Enrique Arbós. Robert Soetens was soloist. The composer was present at this performance. The first performance in this country was by the Boston Symphony Orchestra, in Boston, December 17, 1937.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, bass drum, snare drum, triangle, cymbals, castanets and strings.

THE Second Violin Concerto of Prokofieff resembles the First in that display passages for the solo instrument are not allowed to retard the processes of orchestral development. The solo voice often takes its place among the rest as if contributing unobtrusive ornamental variations. The first two movements in particular are melodic in character, the soloist either carrying the burden of the melody, or setting it off by an interweaving of passage work while it is sung by other instrumental voices. Fulfilling this dual rôle, the soloist is seldom silent.

The solo violin opens the first movement with a statement of the principal theme, in the first measures unaccompanied. After a short elaboration, the melodious second theme is also presented by the soloist over soft undulations in the strings. In the slow movement, the soloist, unfolding the principal melody, is at first accompanied by triplets in 12-8 rhythm. There are digressions in theme and tonality before the final statement of the opening subject matter in the original E-flat major. The *finale* at once establishes its rhythmic and incisive character with chord passages for the solo instrument. It is more brilliant in style, melody becoming incidental. There is a brief episode in 7-4 time, and a coda in 5-4, the bass drum and *staccato* strings punctuating the solo part.

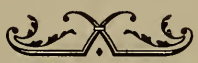
Prokofieff composed his First Violin Concerto (Op. 19) as long ago as 1913. It was not performed until 1922. The first performance in this country was by the Boston Symphony Orchestra, April 24, 1925, when Richard Burgin was the soloist. There was a second performance on December 14, 1928, Lea Luboshutz soloist, and a third, November 8, 1935, Joseph Szigeti soloist, and Richard Burgin conducting.

There are five concertos for pianoforte in the list of Prokofieff's works, and four symphonies. The Fifth Pianoforte Concerto had its first performance in Berlin in 1932. The Fourth Symphony, which was composed for the Boston Symphony Orchestra on its 50th anniversary, was first performed by this orchestra November 14, 1930. Since

that time, Prokofieff has composed the following works: "On the Banks of the Borysthene," Ballet (1932); *"Chant Symphonique"* (1934); "Lieutenant Kije," Orchestral Suite (1934); Ballet, "Romeo and Juliet," from which a symphonic suite has been made (1935); Second Violin Concerto (1935); Russian Overture (1936); "Petya and the Wolf," Symphonic Fairy Tale (1936). He has composed further incidental music for films and plays in Russia.

The following item appeared in the September (1937) issue of *"Sovietskaya Musica,"* under the heading "Moscow composers' activities on the occasion of the 20th anniversary of the great Proletarian Revolution": "S. S. Prokofieff is completing a large work for chorus and orchestra to the authentic texts from articles and speeches by Lenin and Stalin."

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"ROMEO AND JULIET," Overture Fantasia (after Shakespeare)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow. It was first performed by the Boston Symphony Orchestra, February 7, 1890. It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *"Voyevode"* in 1867, the Symphonic Poem *"Fatum"* in 1868, the Opera *"Undine"* early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with *"Fatum,"* Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, and which de-

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."

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velops into a glamorous succession of chords in gentle pulsation, has been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time. A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among his posthumous papers. It was in the form of a "Duo from Romeo and Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring towards the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo,* the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on "Romeo and Juliet."

Another interesting circumstance which has been universally associated with "Romeo and Juliet" was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome, the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable deci-

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Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
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"Khovanstchina" Prelude Moussorgsky
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"Romeo and Juliet," Overture-Fantasia Tchaikovsky
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Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

sion came, Tchaikovsky had pangs of doubt as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the pitiable part of 'husband of his wife.'" The lady herself brought a sudden and final solution to his quandary by departing with her troop to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the summary conclusion of his love affair. Such works as *"Fatum,"* which Tchaikovsky wrote while his love for the French singer grew and reached its climax, do not seem to record the tender emotions he must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchai-

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kovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

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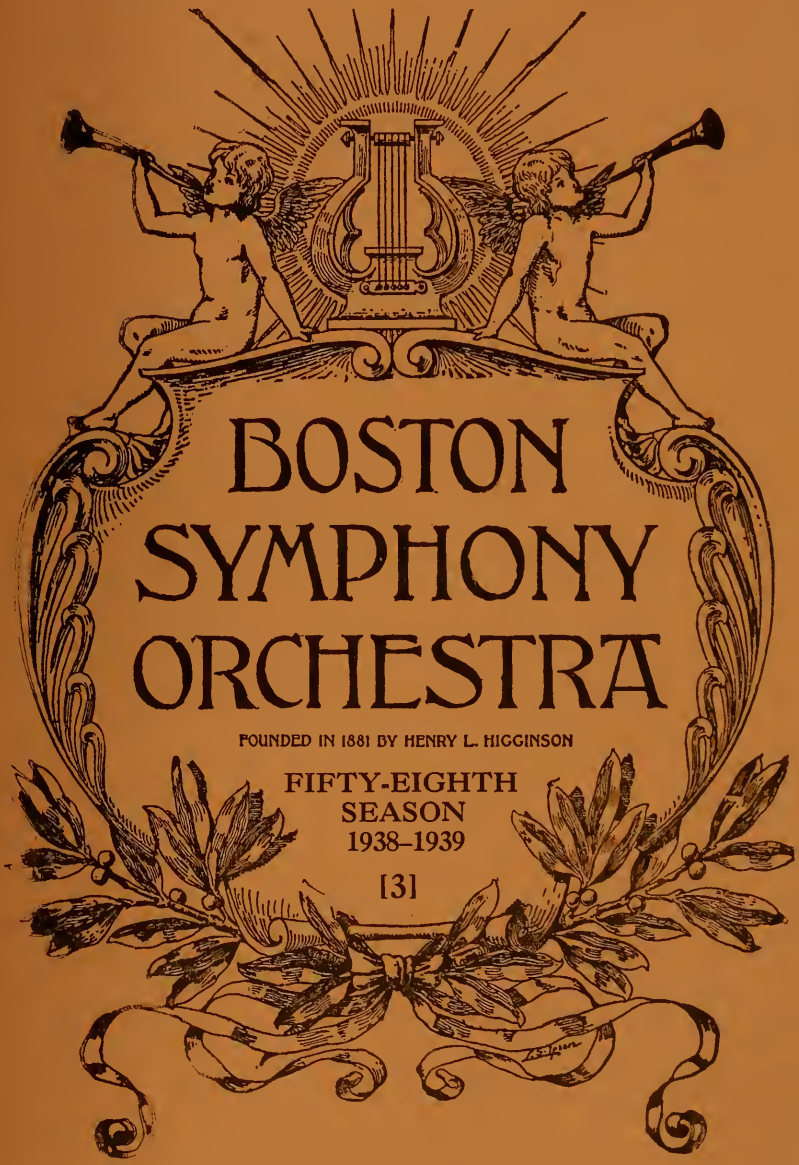
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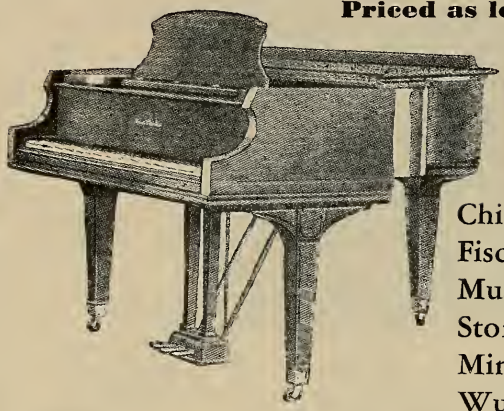
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HAYDN Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

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I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

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SIBELIUS Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SYMPHONY IN B-FLAT MAJOR, NO. 102

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By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony),"

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or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together

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with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute,

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usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

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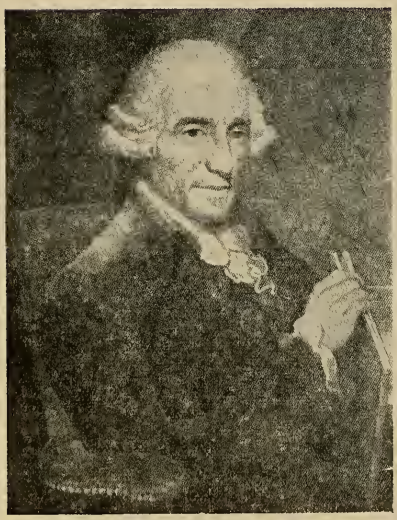
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Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to

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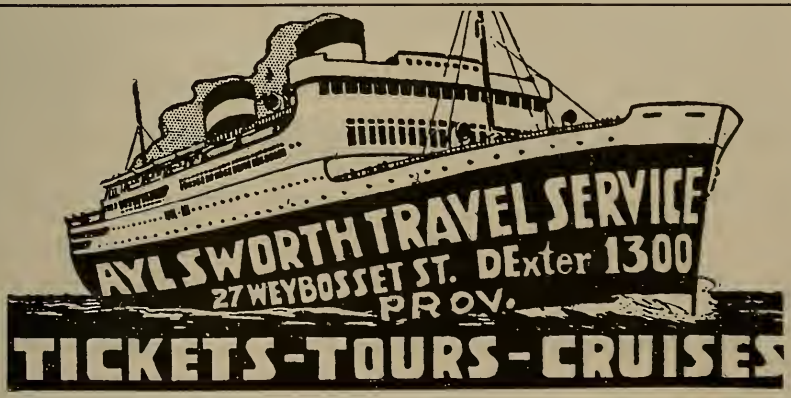
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occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.


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he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides – and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

The degree of Debussy's deliberate remoteness from reality seems to have confused some of the first critics of *"La Mer."* Léon Vallas finds a certain significance in the composer's insistence upon a cover design reproducing a wave from a print of Hokusai. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his

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art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, and November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the

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distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in wood-

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wind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general)

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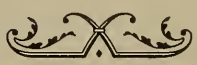
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is its opening – a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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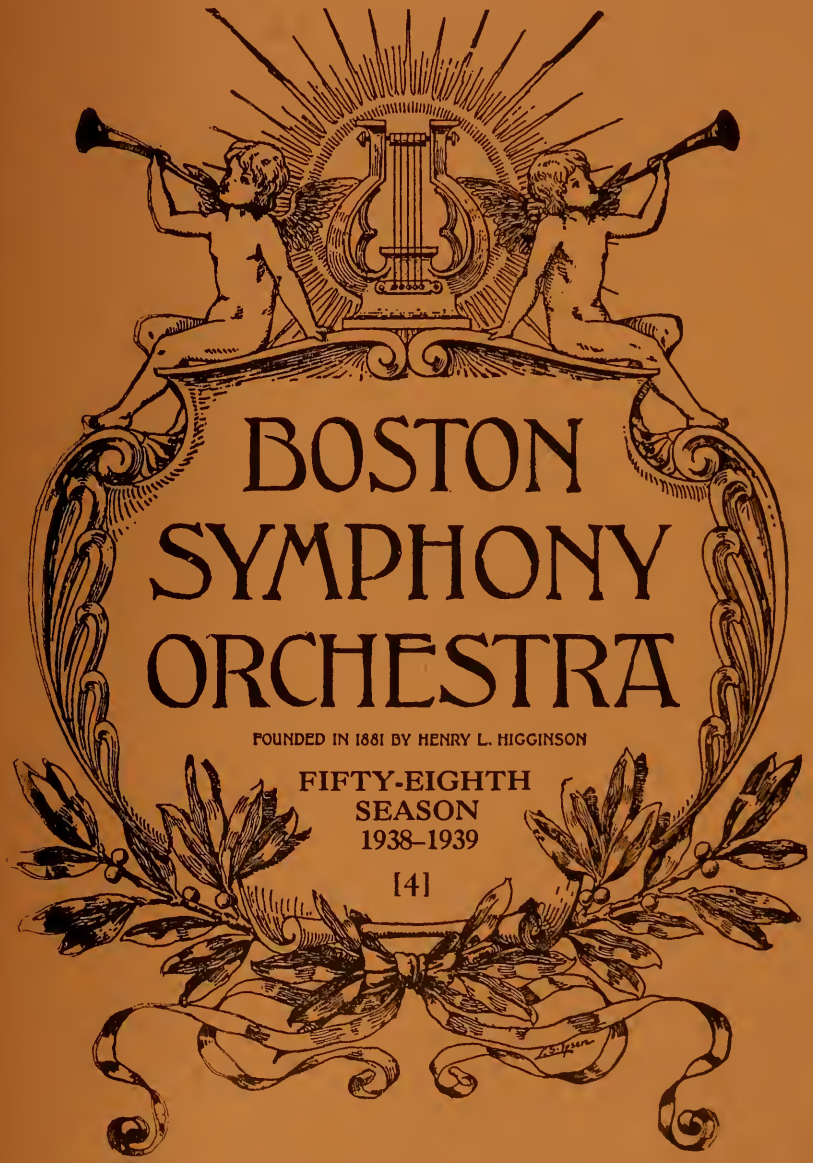
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with historical and descriptive notes by

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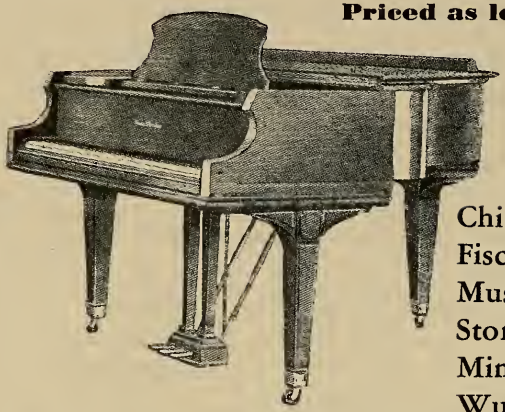
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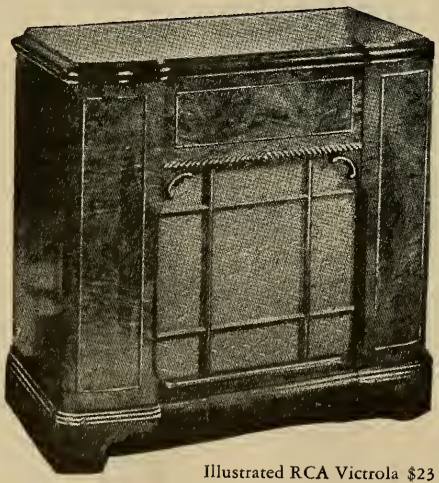


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TUESDAY EVENING, FEBRUARY 28, *at* 8:30 *o'clock*

Programme

MOZART.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67

Narrator, RICHARD HALE

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

SYMPHONY IN A MAJOR No. 29 (KOECHEL. No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

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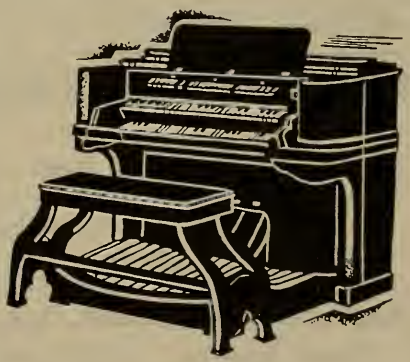
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must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen – he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies – by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight – a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart

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never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 – which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to

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them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

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Programs for 1939 — Dr. Koussevitzky will make the programs from the following list: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, Symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others to be announced.

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By Serge Prokofieff

Born at Sontsovka, Russia, April 23, 1891

The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an

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oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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* Pension Fund Concerts

On Tuesday evening, April 25, in Symphony Hall, Boston, there will be given a performance of Brahms' "German Requiem" for the benefit of the Orchestra's Pension Fund.

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

THE sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

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" Theater an der Wien " on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of " new and unheard " music of Beethoven, it began with the Pastoral Symphony (there numbered " 5 "), the Aria, "Ah, perfido " (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered " 6 "), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: " I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the

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Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express " the two characters exactly — the fierce imperious composer, who knew how to ' put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination —

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with historical and descriptive notes by

JOHN N. BURK

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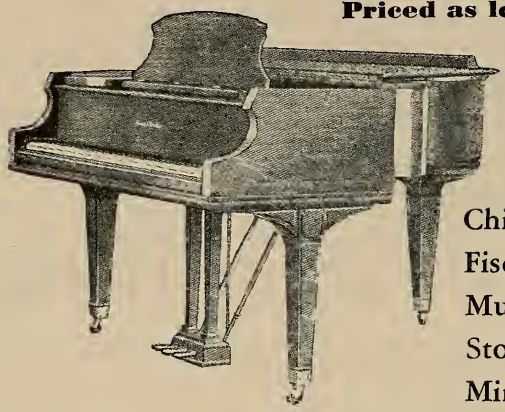
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Programme

VAUGHAN WILLIAMS.....Fantasia on a theme by Thomas Tallis for Double String Orchestra

DEBUSSY.....“Prélude à l'Après-midi d'un Faune” (Eclogue of S. Mallarmé)

RAVEL.....“La Valse,” Choreographic Poem

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TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

FANTASIA ON A THEME BY THOMAS TALLIS, FOR DOUBLE STRING ORCHESTRA

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney, between Gloucestershire and Wiltshire, England
October 12, 1872

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922. There have been subsequent performances November 23, 1923 and December 2, 1932.

"THE Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other." Mr. Williams in the score specifies the second orchestra as consisting of nine players, "two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group."

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In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to such as will syng or play priuatelye." Of the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

"The first is meeke: deuout to see,
The second sad: in maiesty.
The third doth rage: a roughly brayth,
The fourth doth fawne: and flattry playth.
The fyfth delight: and laugheth the more,
The sixth bewayleth: it weepeth full sore.
The seuenth tredeth stoute: in froward race,
The eyghte goeth milde: in modest pace."

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Mr. Williams' choice.

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"Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the programme of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates to one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revived by Purcell near its end."

Vaughan Williams gives the indication *largo sostenuto,* and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated *largamente* under tremolo chords of the violins. A restatement with an ornamental figuration in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

~

Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before

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the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, whence he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich, November 23, 1589.

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Debussy completed his "Prelude to the Afternoon of a Faun" in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and *"La Damoiselle Élue"* were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was

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under the direction of Eugéne Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: *"Prélude, Interlude, et Paraphrase Finale" pour "L'Après-midi d'un Faune."* This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the Société Nationale. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad.

The Prelude seems to have survived its attacks and imitations without loss of its particular charm and beauty in the forty-two years

(*Continued on page 18*)

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which have passed since it appeared. As for the "violation" done upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was a foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its subtle and reverent translation into tones.

Mallarmé had published his eclogue, *"L'Après-midi d'un Faune"* in 1876 in pamphlet form, with illustrations by Manet, after its refusal by the *Parnasse Contemporain*. Debussy was probably following his best instincts in scrupulously avoiding anything like an interlinear depiction of the poem. His music stands carefully aside from the delicate and tentative dream images of the poet, and sets its own remoter reflection as if apart, in anticipation or preparation. Mallarmé was enthusiastic about the score, and is quoted by Debussy (in a letter to Jean Aubry) as having said: "This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done." And the poet inscribed the following verse upon a copy:

Sylvain, d'haleine première,
Si ta flûte a réussi,
Ouïs toute la lumière
Qu'y soufflera Debussy.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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"LA VALSE," A Choreographic Poem

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was on December 27, 1935. *"La Valse"* was performed at the Pension Fund concert of February 1 this year.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

* Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

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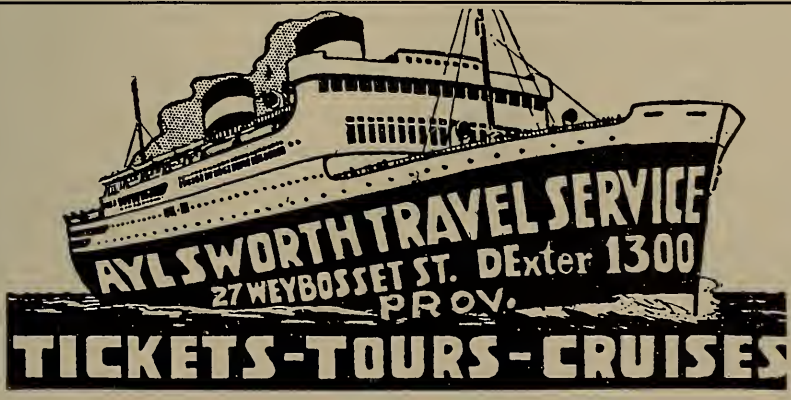
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RAVEL based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere



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word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with

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BEETHOVEN	Symphony No. 5 in C minor, *Op.* 67	IV February 28
BERLIOZ	Overture, "The Roman Carnival," *Op.* 9	I October 18
DEBUSSY	"La Mer," Three Orchestral Sketches	III January 24
	"Prelude to the Afternoon of a Faun (Eclogue by S. Mallarmé)"	V April 4
DVOŘÁK	Symphony No. 5, in E minor, "From the New World," *Op.* 95	I October 18
HAYDN	Symphony in B-flat, No. 102	III January 24
MOZART	Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)	I October 18
	Violin Concerto in D major, No. 4 (Koechel No. 218)	
	Soloist: JASCHA HEIFETZ	II November 18
	Symphony in A major (Koechel No. 201)	IV February 28
PROKOFIEFF	Violin Concerto No. 2 in G minor, *Op.* 63	II November 8
	Soloist: JASCHA HEIFETZ	
	"Peter and the Wolf," An Orchestral Fairy Tale for Children, *Op.* 67	
	Narrator: RICHARD HALE	IV February 28
RAVEL	"La Valse," Choreographic Poem	V April 4
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82	III January 24
TCHAIKOVSKY	"Romeo and Juliet," Overture-Fantasia	II November 8
	Symphony No. 4 in F minor, *Op.* 36	V April 4
VIVALDI	Concerto in D minor for Orchestra (Edited by A. Siloti)	II November 8
VAUGHAN WILLIAMS	Fantasia on a theme by Thomas Tallis for Double String Orchestra	V April 4

Richard Burgin conducted the concert of November 8.

people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein,

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who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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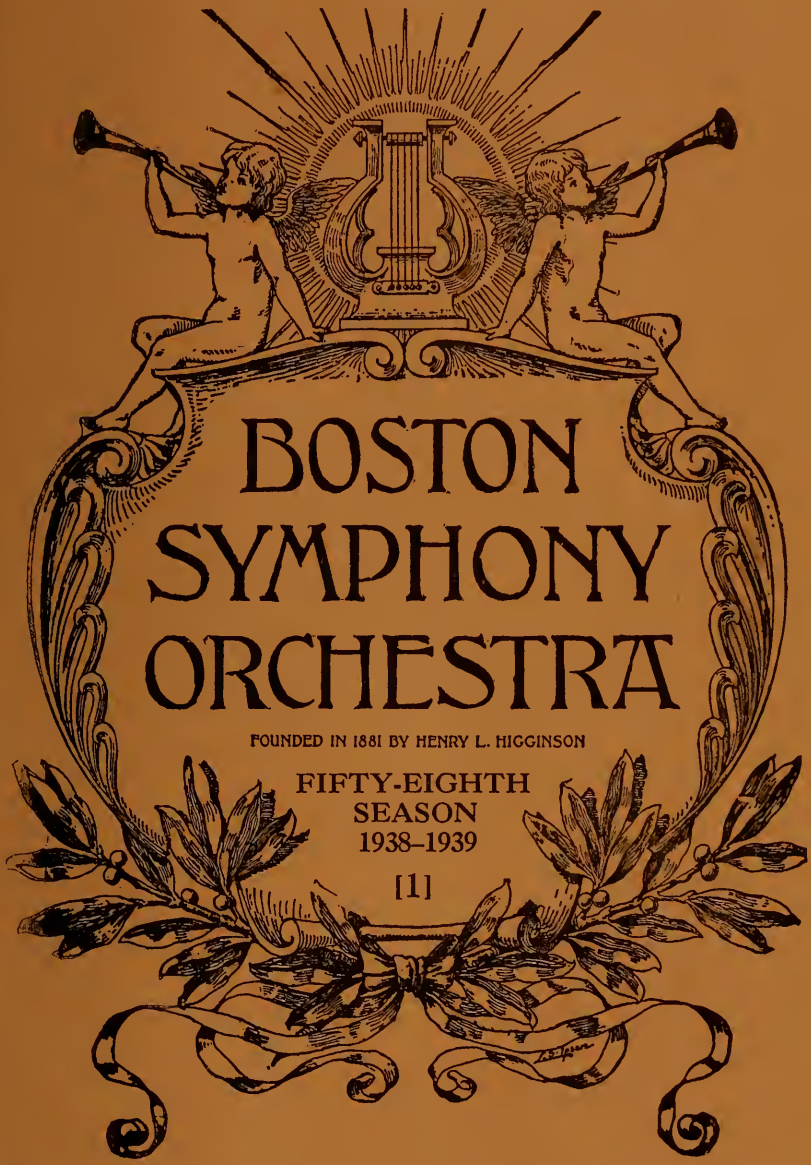
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Concert Bulletin of the First Concert

TUESDAY EVENING, *November* 15, *at* 8:15

with historical and descriptive notes by

JOHN N. BURK

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FIRST CONCERT

TUESDAY EVENING, NOVEMBER 15, *at* 8:15 *o'clock*

Programme

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro — moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

INTERMISSION

DVOŘÁK.....Symphony No. 5, in E minor, “From the New World,” *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year. The most recent performance was on January 29, 1938.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud." ' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.' " — PHILIP HALE.

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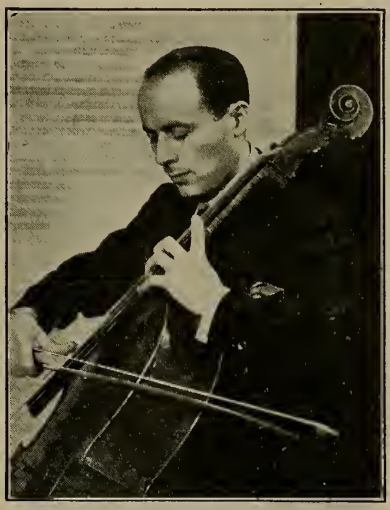
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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he aban-

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doned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

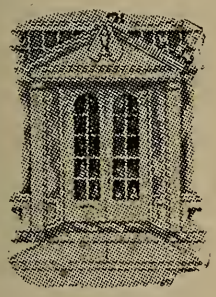
"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochrondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The

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Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an

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Boston Symphony Orchestra

interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

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To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic

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background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 10), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD," *Op.* 95

By ANTON DVOŘÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, December 7, 1934, October 14, 1938.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as

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certain to grow from its folk melody. His enthusiasm found warm response in some musicians. Collections, examples of Negro songs and Indian melodies were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry E. Krehbiel, music critic of the *New York Tribune,* who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

The following analysis is quoted from the programmes of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio,* E minor, 4-8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo,* give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff,* in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto,* the principal subject of which is stated in two sections; the first allotted to horns in unison, the second to wood wind. The theme is syncopated and has the rhythm of the 'Scotch snap,' the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, 'and is,' says Mr. Philip Hale, 'no doubt derived from the familiar melody "Swing low, sweet chariot." ' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme is first heard in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda,* based mainly upon the first subject.

"*Largo,* D-flat major, 4-4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C-sharp minor and a section headed *Un poco più mosso.* A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais;* the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

"The Scherzo (*Molto vivace,* 3-4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The Trio starts with an animated theme for the wind, to which succeeds one for strings in E minor. The Scherzo is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

"Allegro con fuoco, E minor, 4-4. — The Finale has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo,* and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."

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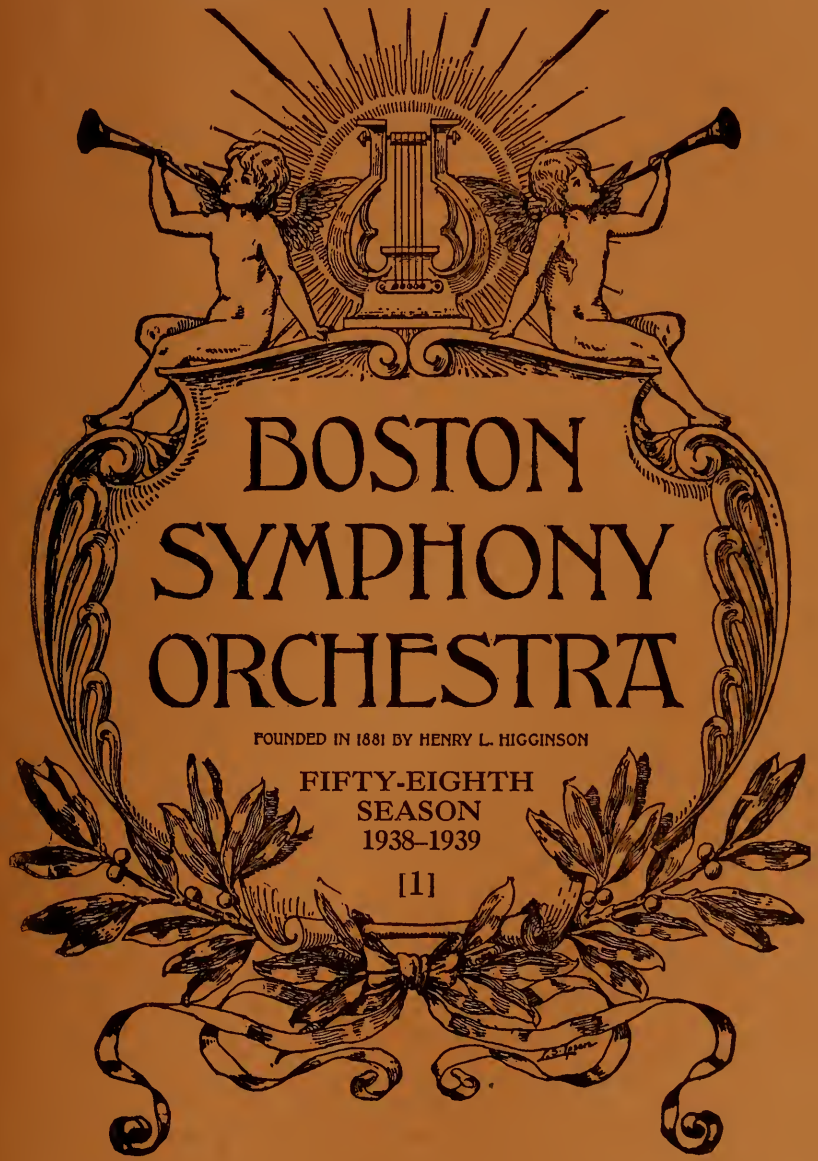
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Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November* 16

with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, NOVEMBER 16, *at* 8.30

Programme

BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo (Allegro)
IV. Allegro molto

COPLAND.....“El Salón México”

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant

imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt

Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

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"EL SALÓN MÉXICO"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

"El Salón México" had its first performance August 27, 1937, by the *Orquesta Sinfónica de México,* under Carlos Chavez. It was repeated at a free concert for workers on September 12 by the same orchestra. There was a broadcast performance at the studios of the National Broadcasting Company in New York, May 14, 1938, Sir Adrian Boult conducting as guest. The work was chosen as one of two to represent the United States at the festival of the International Society for Contemporary Music which was held in London last summer. Sir Adrian Boult there conducted *"El Salón México,"* June 24, 1938. It was performed at the Boston Symphony Concerts, October 14, 1938.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, military drum, *tambour de Provence,* bass drum and cymbals, piano, Chinese blocks, wood block, gourd, xylophone. The dedication is to Victor Kraft.

THE title of *"El Salón México"* and the circumstances under which it was written have been kindly supplied by the composer:

"During my first visit to Mexico, in the Fall of 1932, I conceived the idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his native land wants to return bearing musical souvenirs. In this case my musical souvenirs must have been very memorable, since it wasn't until 1933 that I began to assemble them into the form of an orchestral work.

"From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called *'Salón México.'* No doubt I realized, even then, that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico: the Mexico of the ancient civilizations or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the *'Salón México.'* Because in that 'hot spot,' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music.

"I followed no general rule in the use of the themes that I treated. Almost all of them come from the *'Cancionero Mexicano'* by Frances Toor, or from the erudite work of Ruben M. Campos, *'El Folk-lore y la Musica Mexicana.'* To both authors I owe thanks. Probably the most direct quotation of a complete melody is that of *'El Mosco'* (No.

84 in the book by Campos), which is presented twice, immediately after the introductory measures (in which may be found fragments of *'El Palo Verde,'* and of *'La Jesusita'*)."

Aaron Copland has studied music since his thirteenth year. Graduating from public high school in Brooklyn, he continued pianoforte study with Victor Wittgenstein and Clarence Adler. Rubin Goldmark was his teacher in harmony and composition. In 1921 he went to Paris and remained there for three years, studying composition under Nadia Boulanger. During this time he also studied piano with Ricardo Vines. He was awarded a Guggenheim Memorial Foundation Fellowship through two years beginning October 1925.

Mr. Copland has always taken an active interest in the furthering of modern music. He has been a director of various organizations devoted to this cause and has frequently written for magazines, using a marked literary ability to bring the more promising talents of other composers to public attention. He has long been a member of the executive board of the League of Composers, and a director of the International Society for Contemporary Music. He was director of the festival of contemporary music at Yaddo, Saratoga Springs, New York, during its first two years, and carried on with Roger Sessions from 1928 to 1931 the Copland-Sessions concerts in New York which were devoted to the presentation of American music. He gave lectures in the music department at Harvard University, in 1935, and has subsequently given regular series of lectures at the New School for Social Research in New York.

Aaron Copland has not allowed these time-taking activities to stand in the way of his own development as a composer. He has written numerous works for large and small orchestra, for chamber combination, for chorus, for piano. There has also been music for stage performance, for the film, and for radio. Performances of his music by American and European orchestras, at various music festivals, by broadcast, and on phonograph records, are too numerous to list. The following of his works have been played at the concerts of the Boston Symphony Orchestra:

1925. February 20, Symphony for Organ (Nadia Boulanger, organist) and orchestra.
1925. November 20, Music for the Theatre.* (First performance.)
1927. January 28, Concerto in one movement, for piano (Mr. Copland, pianist) and orchestra. (First performance.)
1928. December 14, Two Pieces for string orchestra.
1932. February 19, Symphonic Ode. (First performance.)
1935. February 15, First Symphony (revision of the organ symphony).

*The "Music for the Theatre" was performed by this orchestra at the Berkshire Festival, August 7, 1938.

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Edward A. Taft
Chairman, Friends of the
Boston Symphony Orchestra

In addition to the orchestral works listed above, there are the following: "A Dance Symphony" (from the ballet "Grohg"), "Statements," and "Music for Radio." Mr. Copland has written two ballets in one act, "Grohg" and "Hear Ye, Hear Ye!" These have been performed, as well as "The Second Hurricane," a play-opera for high school performance.

For smaller chamber combinations, there are Two Pieces for string quartet (from which the "Two Pieces for String Orchestra" is derived); Two Pieces for violin and piano; "Elegies" for violin and viola; "Vitebsk," a study on a Jewish melody, for violin, 'cello and piano; "As It Fell Upon a Day," for soprano, flute and clarinet; and a set of piano variations. Also for solo piano are: "The Cat and the Mouse" and a "Passacaglia." Choral works include: "The House on the Hill" (for women's voices *a capella,* on a poem of E. A. Robinson); "An Immorality" (for women's voices, with piano, poem by Ezra Pound); "What Do We Plant?" (for junior high school chorus).

He has just completed "Billy the Kid," a one act ballet for "Ballet Caravan."

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The most recent performances by this orchestra were at the Friday and Saturday concerts, October 21–22, 1938.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their

heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the

Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which — Heaven be praised! — appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann — that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill me with joy."

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

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Wednesday Evening, March 8

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale.*"

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay appren-

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Thursday	Evening	Nov. 24 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 26 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 2 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 3 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 5 at 8.15	Eastman Theatre	Rochester
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Sunday	Afternoon	Dec. 11 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 15 at 8.00	Sanders Theatre	Cambridge
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Saturday	Evening	Dec. 17 at 8.15	Symphony Hall	Boston
THURSDAY	Evening	Dec. 22 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 23 at 2.30	Symphony Hall	Boston
Monday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 27 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 30 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 31 at 8.15	Symphony Hall	Boston

The Friday Afternoon and Saturday Evening concerts of December 2 and 3 will each be devoted to a performance of Beethoven's *Missa Solemnis*. The Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor, and four soloists will assist.

tices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form; for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

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Rosamunde — Ballet Music	Schubert
Sarabande	Debussy-Ravel
"Swanwhite" ("The Maiden with Roses")	Sibelius
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 5	Sibelius
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in F major	Beethoven
Symphony No. 8 in B minor ("Unfinished")	Schubert
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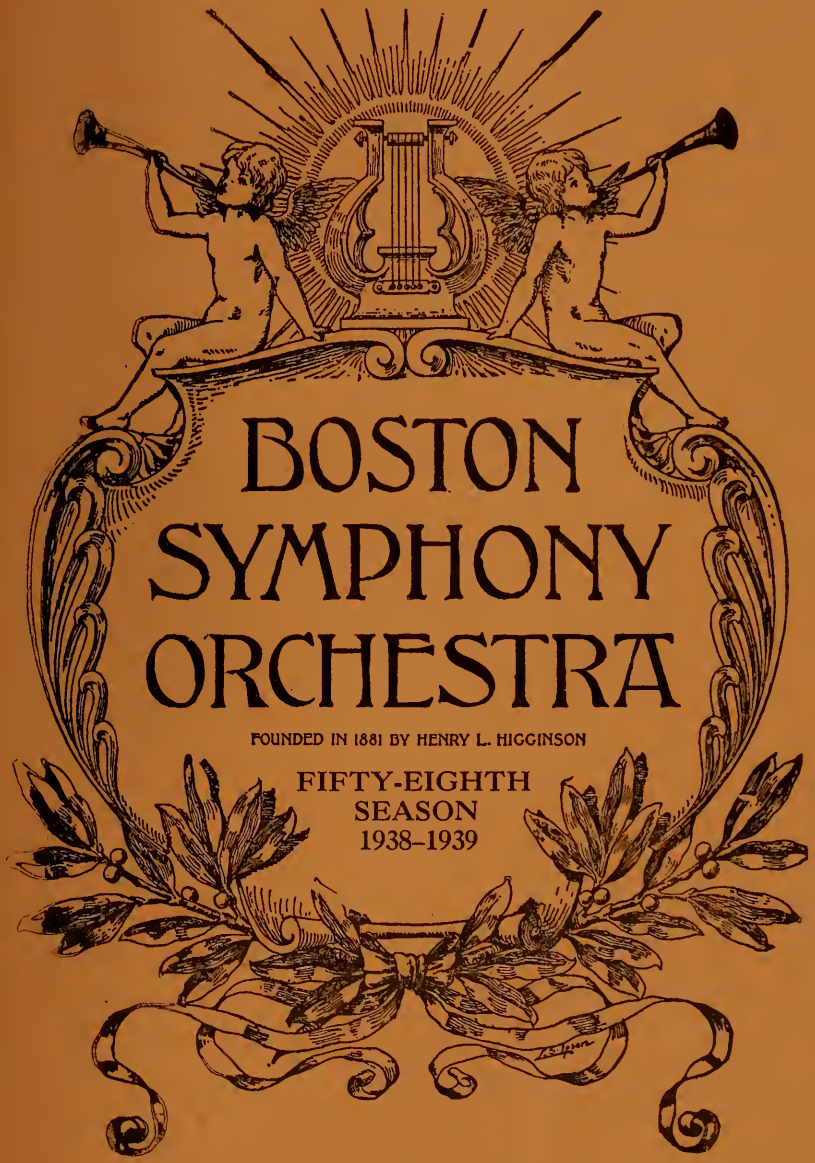
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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

MONDAY EVENING, *December* 5

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 5

Programme

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro — moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

RAVEL.....Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, and November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The

Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an

interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

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To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic

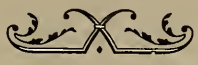
background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 6), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestras of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente,* is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai,* consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and

recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature. a humor that is not in their temperament."

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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. Besides numerous recitals, in European and American cities, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it,

on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

SYMPHONY NO. 5, IN C MINOR, Op. 67

By Ludwig van Beethoven

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made

no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
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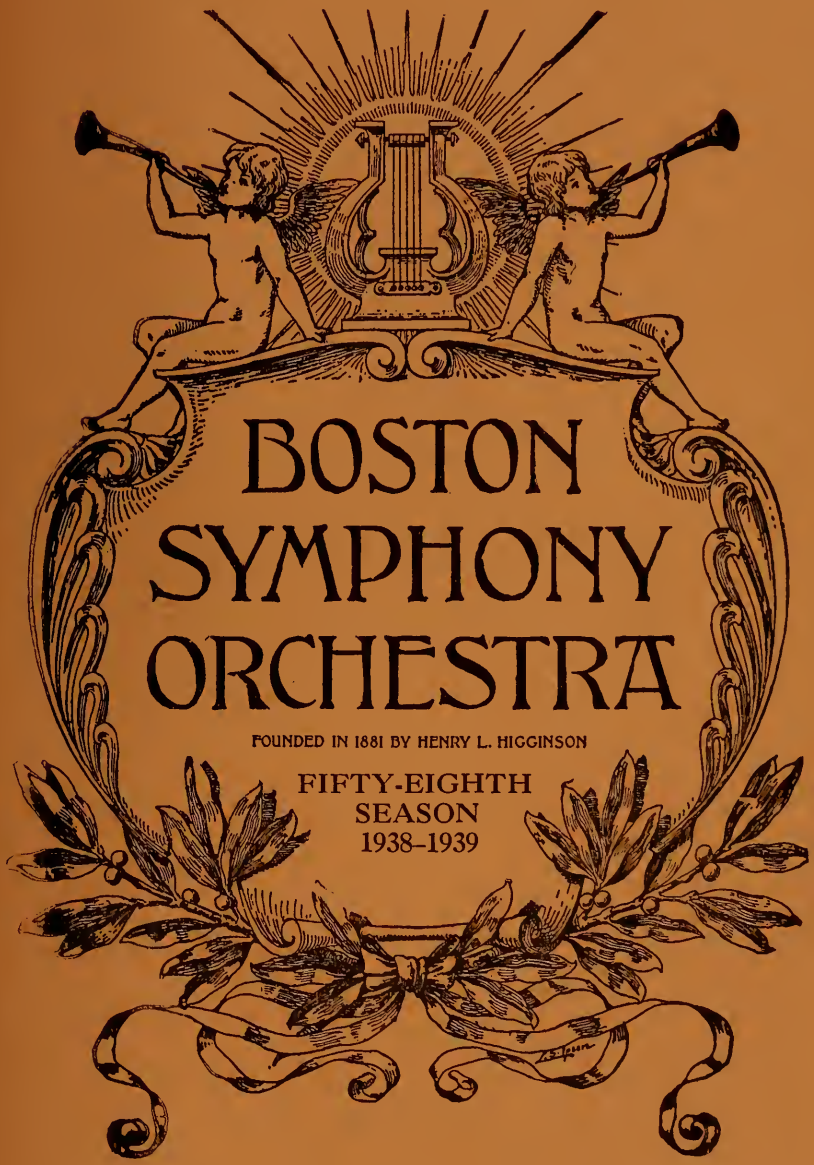
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FIFTY-EIGHTH SEASON 1938–1939

Tuesday Evening, December 6

Zorah B. Berry, Local Manager

Boston Symphony Orchestra

[Fifty-eighth Season, 1938–1939]

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Consistory Auditorium · Buffalo

FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *December* 6

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, DECEMBER 6

Programme

BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo (Allegro)
IV. Allegro molto

RAVEL.....Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was March 25, 1937.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready

to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or

someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

The Beethoven of thirty-two was not the unruly Beethoven of later years. The composer, as he sat for his portrait about this time, wore a neat neckcloth and foppish coat, only the hair was somewhat disordered. Similarly, he had not yet subdued the forms to the impassioned utterance, nor parted ways with the pleasant and emotionally continent formulas of Mozart and Haydn. In the two "Fantasia" sonatas of 1801, his love for Giulietta Guicciardi had found tender expression; but he had given no intimation of the sweeping audacities of the "Eroica" Symphony. Not knowing of any such musical cataclysm to come, the first hearers of the Second Symphony were no doubt agreeably stirred by the almost martial rhythmic impulsion of the second theme in the first movement — strains which Romain Rolland considers to have been a reflection of the revolutionary spirit which, kindled in France, was then penetrating Vienna, to find an especially

eager response in the young composer, with his republican sympathies. The conservative listeners were hugely disturbed by Beethoven's whimsical indulgence in sudden contrasts of dynamics, or untrammeled modulations, particularly in the *Scherzo* and the *Finale.* It is necessary to read the words of displeasure which were pronounced upon the piece to realize to what extent the upstart Beethoven upset the constituted proprieties with his wanton ways. It was generally taken as a daring score in its time.

The first performance was on April 5, 1803, at Vienna. Beethoven had been engaged by Schikaneder to write an opera for production at his theatre, and the favored composer very likely thereby obtained the use of the Theater-an-der-Wien for a concert. The advertisements featured "the new oratorio, *Christus am Olberg.*" It is evidence of the public curiosity and general regard in which Beethoven was held in Vienna at this time when he had produced nothing of more than chamber dimensions except the ballet "Prometheus" and the First Symphony, that he doubled the prices and more, reaping 1800 florins from the concert.

Besides the oratorio, the First and Second symphonies were played, and a "new" pianoforte concerto — the Third, in C minor. The final rehearsal was held on the morning of the day of the performance, Tuesday, April 5. Ries was summoned by Beethoven about five o'clock in the morning. "I found him in bed," Ries relates, "writing on separate sheets of paper. To my question what it was, he answered, 'Trombones.' At the concert the trombones were played from these sheets." Ries afterwards regretted his carelessness in not investigating the reason for these hurried trombone parts, and their identity. Thayer conjectured that Beethoven "had probably found the aria *'Erzittre, Erde'* [in the "Christus"] to fail of its intended effect, and added the trombone on the morning of the final rehearsal, to be retained or not, as should prove advisable on trial." Of the rehearsal, Ries says: "It began at 8 o'clock in the morning. It was a terrible rehearsal, and at half after 2 everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky, who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done with both hands, the result being that good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning, so that it might go well in the evening and Beethoven's first work in this *genre* be worthily presented. And so the rehearsal began again."

At the performance Beethoven, who took the piano part in the concerto, asked Seyfried to turn the pages for him, whereupon Seyfried was dismayed to find upon the piano sheets of illegible scrawls, with

yawning gaps. Beethoven gave him his cues to turn with a secret nod, and treated the episode afterwards as a huge joke. The oratorio seems not to have won general approval, and the Second Symphony, in its early hearings, came in for some drastic criticism. Spazier, after the first Leipzig performance, compared the offending *Finale* to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

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CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestras of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed."

In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente,* is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai,* consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature. a humor that is not in their temperament."

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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. Besides numerous recitals, in European and American cities, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

SYMPHONY IN E MINOR, No. 4, *Op.* 98

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances by this orchestra were at the Friday and Saturday concerts, October 21–22, 1938.

The Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have

known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which — Heaven be praised! — appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann — that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill me with joy."

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale*."

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those

semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto*.

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form: for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the

horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

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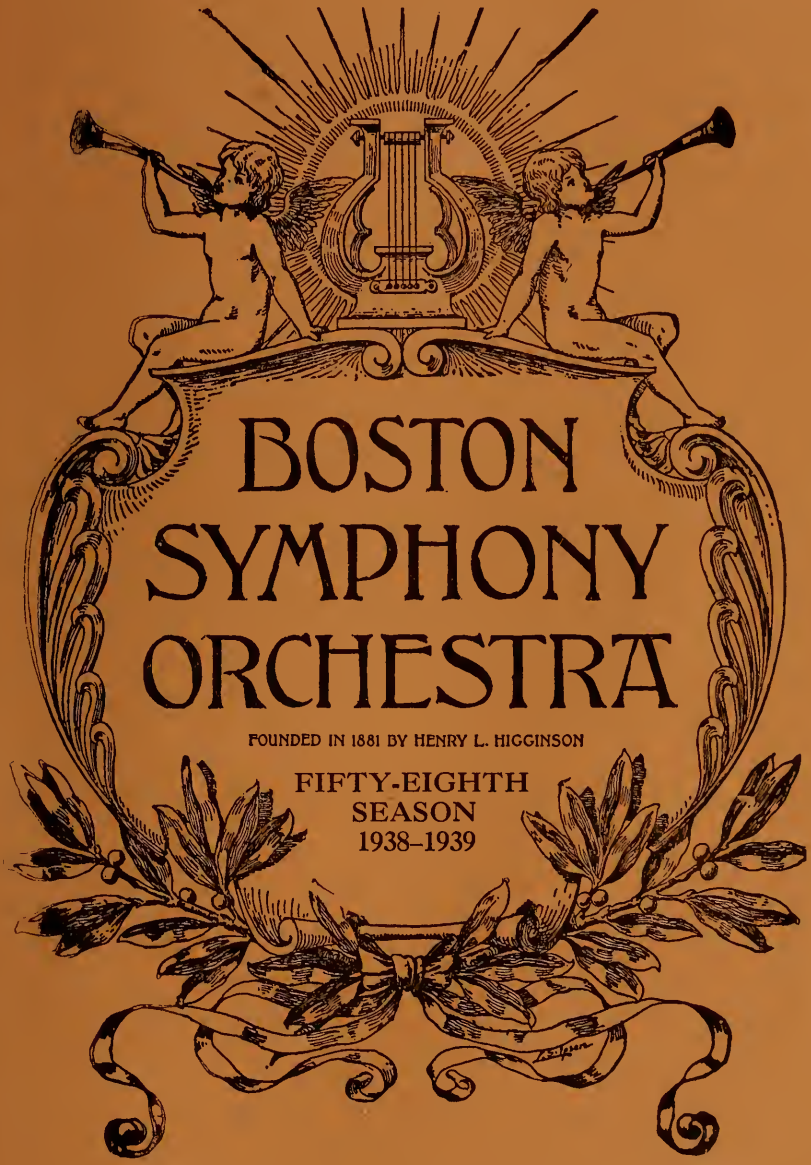
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with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, DECEMBER 7

Programme

HAYDN Symphony in B-flat No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

DEBUSSY "La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the

rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

The degree of Debussy's deliberate remoteness from reality seems to have confused some of the first critics of *"La Mer."* Léon Vallas finds a certain significance in the composer's insistence upon a cover design reproducing a wave from a print of Hokusai. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral

part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere

word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery,

or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadejda Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in

your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

Florence, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that, hear-

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

COMING CONCERTS

OF THE

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SERGE KOUSSEVITZKY, Conductor

Thursday	Evening	Dec. 8 at 8.30	Museum of Art	Toledo
Friday	Evening	Dec. 9 at 8.30	Civic Auditorium	Cleveland
Saturday	Evening	Dec. 10 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 11 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 15 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 16 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 17 at 8.15	Symphony Hall	Boston
THURSDAY	Evening	Dec. 22 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 23 at 2.30	Symphony Hall	Boston
Monday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 27 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 30 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 31 at 8.15	Symphony Hall	Boston

ing it, you felt just as I did while writing it, and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves. and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*. lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless — a force which, like the sword of Damocles, hangs perpetually over our heads

and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing – that I shall always keep a happy memory of this place.

"P.S. – Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
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JESUS MARIA SANROMA, SOLOIST

Thursday Evening, December 8, 1939

PROGRAM

Beethoven — Symphony No. 2 in D major, Op. 36

- Adagio molto; Allegro con brio
- Larghetto
- Schrezo
- Allegro molto

Ravel — Concerto for Piano and Orchestra

- Allegramente
- Adagio assai
- Presto

INTERMISSION

Brahms — Symphony No. 4 in E minor, Op. 98

- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

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Serge Koussevitzky, Conductor

Friday Evening, December 9, 1939

PROGRAMME

Haydn — Symphony in B flat, No.102

Largo; Allegro vivace
Adagio
Menuetto: Allegro: Trio
Finale: Presto

Debussy — "La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de Vagues
III. Dialogue du Vent et de la Mer

INTERMISSION

Sibelius — Symphony No. 2 in D major

Allegretto
Tempo andante ma rubato
Vivacissimo. Lento e suave
Finale: Allegro moderato

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Saturday Evening, December 10, at 8:30 o'clock

PROGRAM

Symphony No. 2 in D major Op. 36.....*Beethoven*

I. Adagio molto: Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

Concerto for Piano and Orchestra.....*Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist
JESUS MARIA SANROMA

Intermission

Symphony No. 4 in E minor, Op. 98.....*Brahms*

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Steinway Piano

NOTE: SEE PAGE 16

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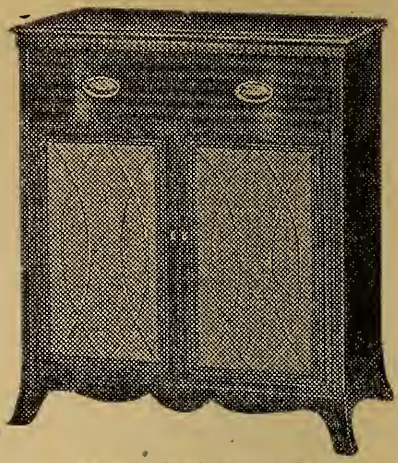


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GEORGE E. JUDD, Manager **CHARLES W. SPALDING, Assistant Manager**

Sunday Afternoon, December 11, at 3 o'clock

PROGRAM

Symphony in B flat, No. 102 *Haydn*

I. Largo: Allegro vivace
II. Adagio
III. Menuetto: Allegro: Trio
IV. Finale: Presto

"La Mer," Trois Esquisses Symphoniques *Debussy*

I. De l'aube a midi sur la mer
II. Jeux de Vagues
III. Dialogue du Vent et de la Mer

Intermission

Symphony No. 4, in F minor, Opus 36 *Tschaikovsky*

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

NOTE: SEE PAGE 16

The doors of the auditorium will be closed to late-comers until after the playing of the first number.

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[2]

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Damnation of Faust: Minuet — Waltz — Rakoczy March	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloé — Suite No. 2	Ravel
Élégie (Violoncello solo: Jean Bedetti)	Fauré
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
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Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
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Symphony No. 8 in B minor ("Unfinished")	Schubert
"The Enchanted Lake"	Liadov
Wiener Blut — Waltzes (Vienna Blood)	Strauss

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Concert Bulletin of the Second Concert

TUESDAY EVENING, *January 3, at 8:15*

with historical and descriptive notes by

JOHN N. BURK

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SECOND CONCERT

TUESDAY EVENING, JANUARY 3, *at* 8:15 *o'clock*

Programme

HANDEL.....Concerto Grosso in D minor for String Orchestra, *Op.* 6, No. 10

I. Overture: Grave — Allegro
II. Air
III. Allegro moderato
IV. Allegro

HINDEMITH.....Symphonic Dances

I. Langsam — Mässig bewegte ganze Takte
II. Lebhaft
III. Sehr langsam
IV. Mässig bewegt, mit Kraft

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

CONCERTO GROSSO, *Op.* 6 No. 10, IN D MINOR

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture." It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and many each week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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Leon Barzin

Soloist

LOTTE LEHMANN

Soprano

MOZART.....Overture — "Die Entführung aus dem Serail"
BRAHMS.....Symphony No. 4 in E Minor, *Op.* 98
WAGNER.....Prelude to "Lohengrin"
WAGNER.....Three Songs
WAGNER.....Tristan and Isolde — Prelude and Love-Death

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SYMPHONIC DANCES

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The score of the "Symphonic Dances" is dated 1937. The first performance was given in London under the direction of the composer, December 3 of that year. The first performance in America was at a concert of the Chicago Symphony Orchestra, March 3, 1938, Hindemith again conducting.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, glockenspiel and strings.

IN THE year 1937, Hindemith began what he intended to be the music of a ballet for the dancer and choreographer, Leonide Massine. When the scheme for the ballet became fixed upon the subject of St. Francis of Assisi, he diverted his musical sketches to symphonic uses, and completed the present score in the autumn.* He thereupon conceived and carried out a quite different music for the ballet, which was entitled *"Nobilissima Visione."*†

* For this information we are indebted to Ernest R. Voigt of the Associated Music Publishers, Inc.

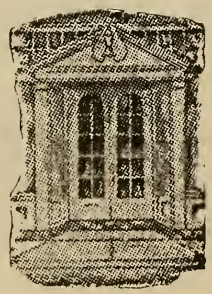
† *"Nobilissima Visione,"* a ballet depicting scenes in the life of St. Francis of Assisi, was first mounted at the Drury Lane Theatre in London, by Leonide Massine, and has figured in this season's American tour of the *Ballet Russe de Monte Carlo*, under the title "St. Francis." It was performed in Boston on November 9 of this year.

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JASCHA HEIFETZ

ZIGEUNERWEISEN

Part 1, (Gypsy Airs) (SARASATE, *Op.* 20, No. 1) Jascha Heifetz, Violin, and the London Symphony Orchestra: John Barbirolli, Conductor. Heifetz gives a superb performance of this concert favorite by the great Spanish composer, Sarasate. New magic seems to live in this music as Heifetz plays it. The flawless technique that has so long distinguished this artist is still there, and added to it is a new warmth and passion which were not always evident in the Heifetz of ten years ago. It is hard to believe that another recording of this work will ever be necessary.



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CONCERTO IN A MINOR

(SCHUMANN, *Op.* 54) Myra Hess, Piano, and Orchestra conducted by Walter Goehr. This is not only one of Schumann's finest works, but is a favorite with pianists and concert audiences the world over. It is strong, clear, and brilliant. It has moments of tenderness and passages of great power. Myra Hess, who here makes her first appearance on Victor Records, is among the most distinguished of living pianists, regardless of sex, and certainly ranks with the great pianists of all times. Her performance is vital, warm, and sympathetic.



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ARTURO TOSCANINI

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BRAHMS SONG SOCIETY—VOLUME 1

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tra listed on page 2 of Cover

The "Symphonic Dances," although less developed than a symphony, take a symphonic outline in the succession of movements, the scherzo coming before the slow movement. There follows a condensation of the analysis contributed to the programmes of the British Broadcasting Corporation Orchestra of London.

"The music opens with a slow introduction based on a march-like theme which is repeated with varying orchestration. This leads into the main first movement in quick 3-4 time. It is the most tuneful of the four. It is based on three themes of similar character. The first is introduced by the first violins and is treated fugally by the strings. The second is given mainly to the wood wind; the third is heard first on solo strings. A rhythmic transformation of the march theme in the introduction is announced by the trombones. This, and the first theme, are worked throughout the following sections, but the third reappears and brings the movement to a climax.

"The second movement corresponds to the Scherzo of a symphony. It opens with a striking motif, immediately followed by a theme of irregular rhythmic formation. Another subject is introduced by the first clarinet, and is developed, leading to some fine chords in the brass. After a recurrence of the first theme, a slower section is introduced, consisting of three parts, each punctuated by a pause on a common chord. Then we return to the first section of the movement in the original tempo, but transformed to 6-8 rhythm.

"The slow movement begins with a passage for strings, over which the first clarinet has an elaborate arabesque type of melody. Another melody is introduced

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as a flute solo. After a large climax, the movement closes with a quiet section, based on the clarinet and flute melodies.

"A rather slow introduction to the last movement has a vigorous theme on the strings and wood wind. This is developed in various sections of the orchestra, and succeeded by a theme of more purely harmonic character which leads into the Allegro. The main subject is a long melody given out by the 'cellos, violins, bassoons, and horn, accompanied by quick repeated notes. A subsidiary section leads to some forceful unison and octave passages on the strings, punctuated by outbursts on the wind. A quieter section follows in which the long melody appears as a bassoon solo, strings accompanying *pizzicato*. After more development of this theme, the introduction is reintroduced and its material subjected to further treatment, culminating in a brilliant passage for the whole orchestra, with which the work closes.

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

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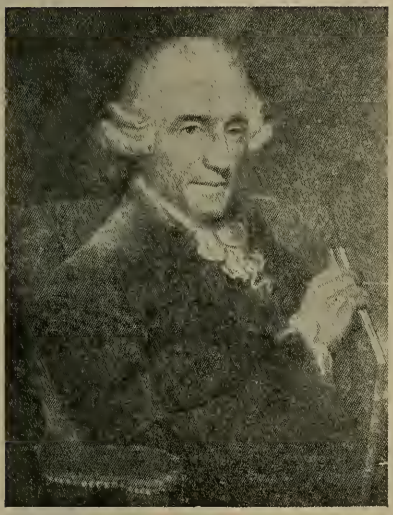
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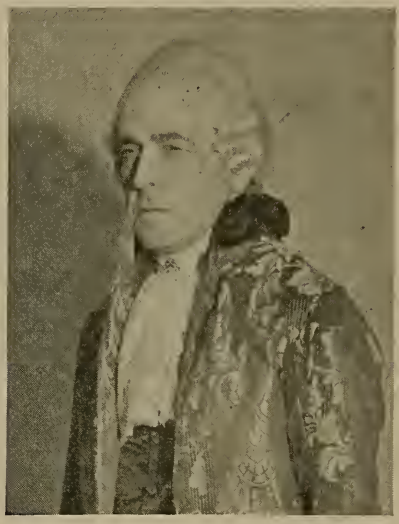
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Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave

of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement

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appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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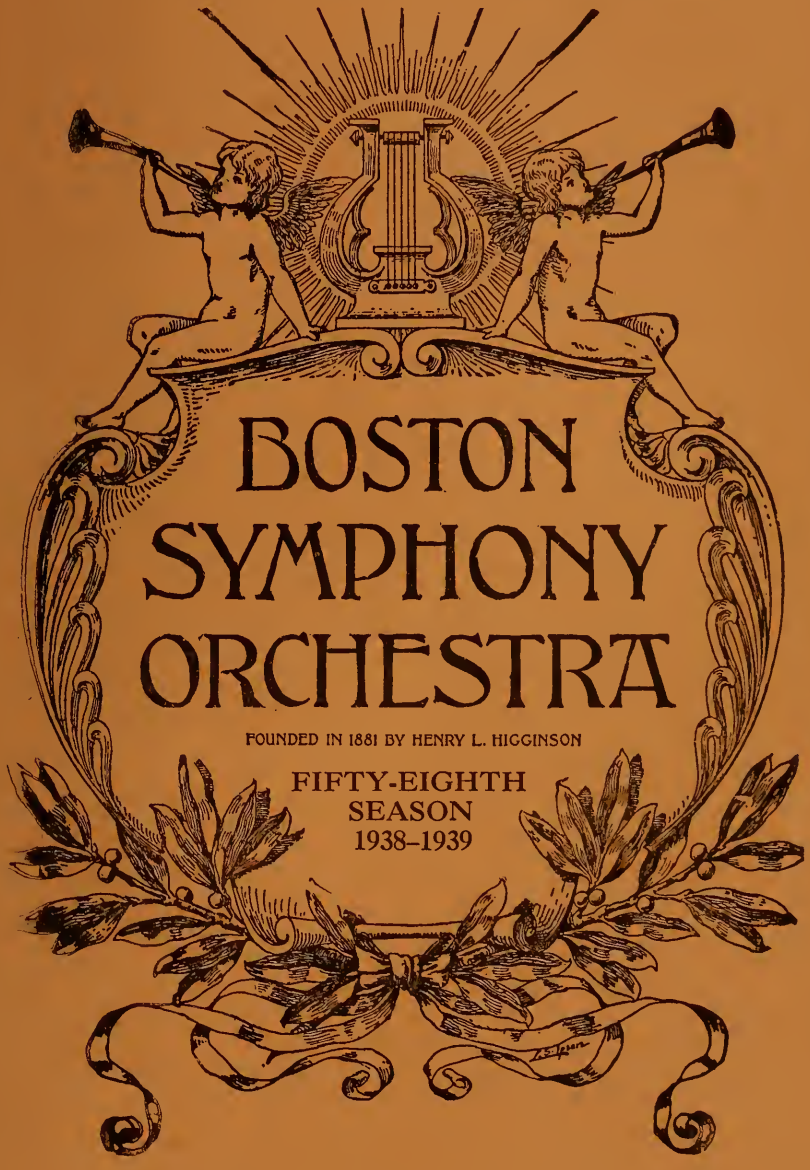
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Concert Bulletin

WEDNESDAY EVENING, *January* 4

with historical and descriptive notes by

JOHN N. BURK

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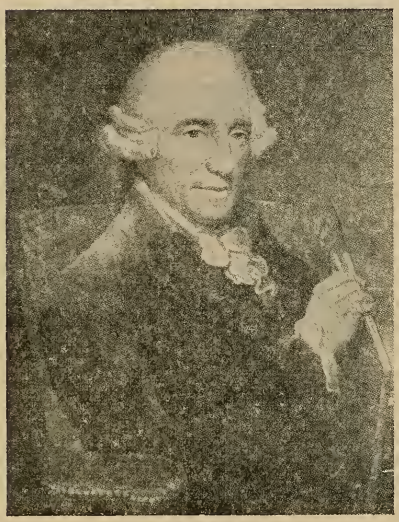
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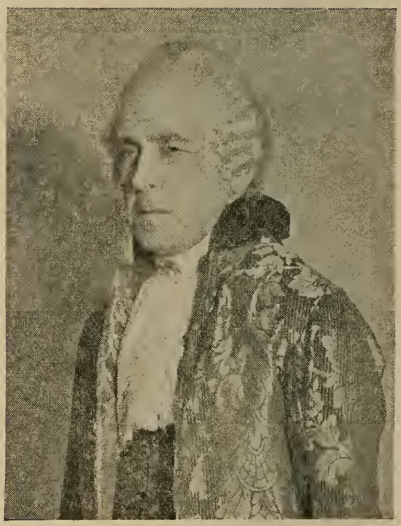
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Serge Koussevitzky as Joseph Haydn

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HAYDN "Farewell" Symphony
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PROKOFIEFF "Peter and the Wolf," an Orchestral Fairy Tale
(***Narrator: Richard Hale***)

THE WALTZ

LANNER "Die Schönbrunner," Waltzes

STRAUSS "Wiener Blut," Waltzes
"Frühlingstimmen," Waltzes

SIBELIUS Valse Triste

RAVEL "La Valse," Choreographic Poem

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FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, JANUARY 4

Programme

VIVALDI Concerto in D minor for Orchestra with Organ
(Edited by A. SILOTI)

I. Maestoso
II. Largo
III. Allegro

SIBELIUS Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato; Allegro moderato
II. } Andante mosso, quasi allegretto
III. Allegro molto: Un pochettino largamento

INTERMISSION

BEETHOVEN Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

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CONCERTO IN D MINOR, *Op.* 3, No. 11

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI

Vivaldi's Concertos of this set were written for four violins, two violas, 'cello, and organ bass. Siloti has arranged this one for wood winds in twos (with double-bassoon), organ, and string orchestra. There is another arrangement by Sam Franko.

This concerto in the arrangement of Siloti has been performed at the Friday and Saturday concerts of this orchestra, October 10, 1924, October 25, 1929, and May 1, 1936.

THIS concerto bears its story of neglect, confusion, and restitution. It was the eleventh of a series of twelve *concerti grossi,* Op. 3, which were entitled *"L'Estro armonico"* ("Harmonic inspiration"), and appeared in Amsterdam about 1714 or 1716, under the publication of *"Roger et le Cene,"* dedicated to Ferdinand III of Tuscany. Johann Sebastian Bach, probably in the last years of his Weimar period, made a transcription of the concerto for organ with two manuals and pedal. Bach's copy of the original and his transcription rested for many years, safe, but unknown, in the State Library at Berlin. At last, in 1840, the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was published by F. K. Griepenkerl, in the Peters Edition at Leipzig, not as Vivaldi's score, not even as Sebastian Bach's, but as the work of his son Wilhelm Friedemann Bach. The error is explained by examination of the manuscript. The cover is missing, and at the top of the first page of the music appears, in the faint but indisputable script of Bach's eldest son: "Di W. F. Bach," and underneath a line which must be said to acquit him of misappropriation: *"Manu mei Patris descriptum."* The supposed original organ concerto of Friedemann Bach had a long and wide vogue. Vivaldi's rightful authorship was established once and for all by Max Schneider's "The So-Called Original Concerto in D minor of Wilhelm Friedemann Bach" (Bach Jahrbuch, 1911).

In addition to the concerto here played, the following works of Vivaldi have been performed at Boston Symphony concerts:

1913. March 8. Concerto in G major for Violin with String Orchestra. Eugene Ysaye, Violinist; Dr. Karl Muck, Conductor.

1926. February 12 and April 30. Concerto in E minor for String Orchestra. Edited by A. Mistovski.

1927. January 14. Concerto in A minor for Strings. Edited by Sam Franko; Alfredo Casella, guest conductor.

1928. March 16. *"L'Estate"* ("Summer"), Concerto No. 2 for Strings, with Piano and Organ from "The Four Seasons." Edited by Bernardino Molinari.

1936. November 13. *"La Primavera"* ("Spring"), Concerto No. 1 from "The Four Seasons." Edited by Bernardino Molinari.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a female orchestra and choir. He was a priest, and generally called *"il prete rosso,"* "from his custom of wearing a semi-clerical habit of red," Mr. Molinari has conjectured. But Mr. Hale has quoted the memoirs of Goldoni, a contemporary of Vivaldi, who states explicitly that "the Abbé Vivaldi was called 'the red priest' on account of his red hair."

Again Mr. Hale quotes Ernst Ludwig Gerber, who in his *"Lexicon der Tonkünstler"* (Leipsic, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, and November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

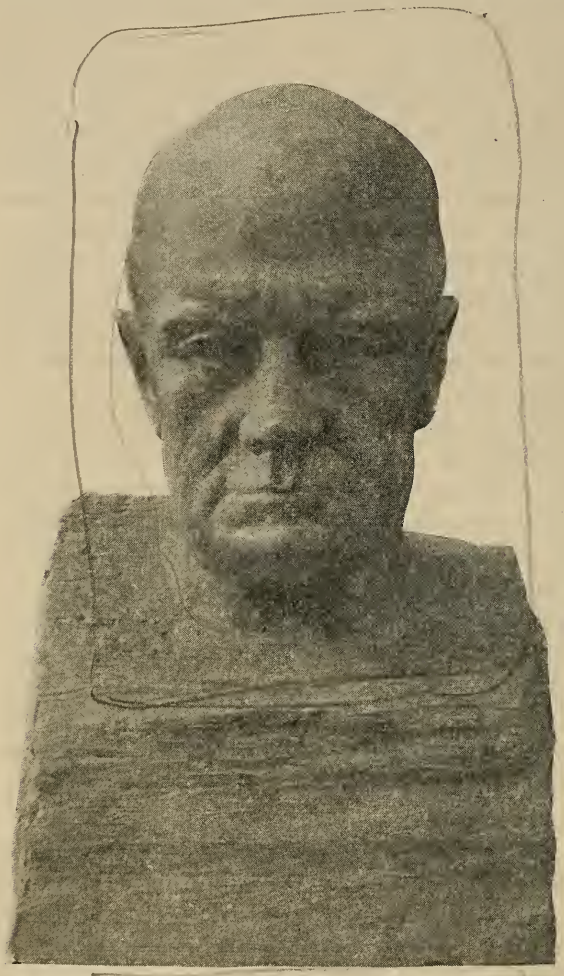
The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal ex-

pression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:



From the bust of JAN SIBELIUS
by NATALIE KOUSSEVITZKY

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. Even the overflowing peroration of the finale is re-
ntality."

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"My new works -- partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for

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the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 10), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

THE sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with

much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain.

The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
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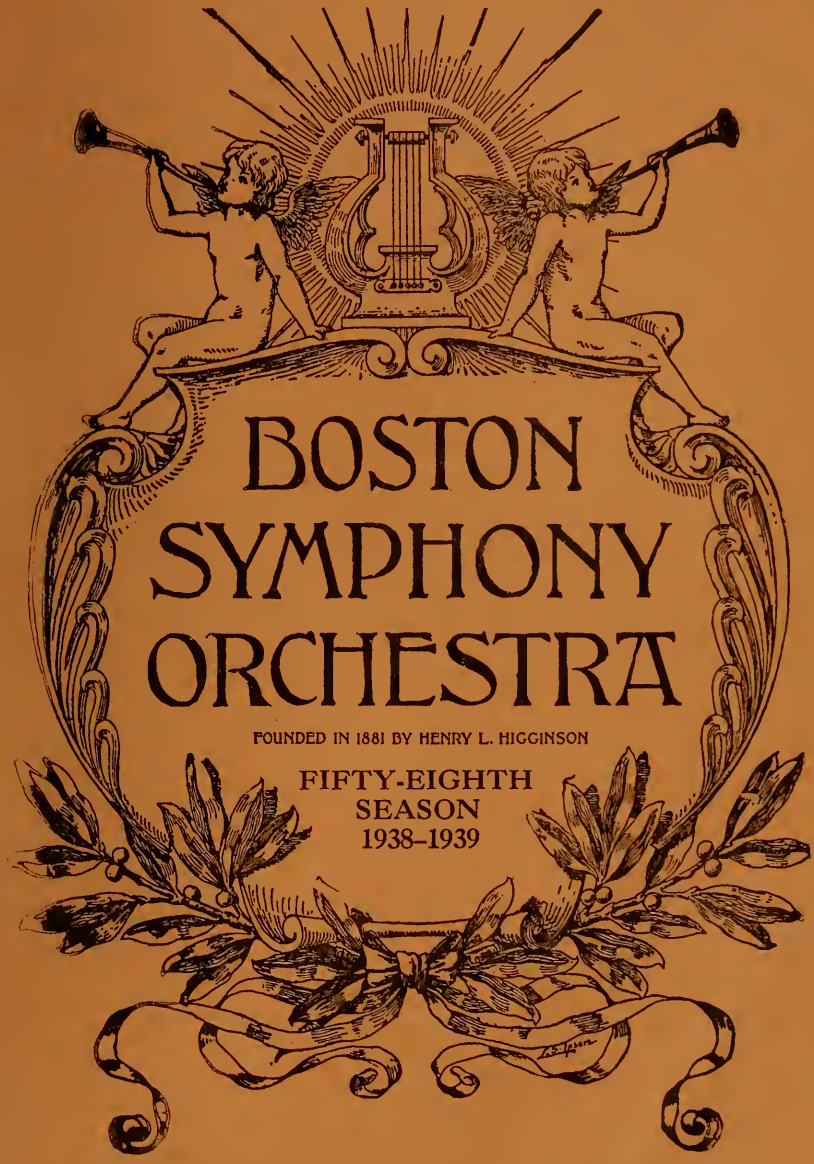
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Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
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with historical and descriptive notes by

JOHN N. BURK

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ANNOUNCEMENT

Dr. Koussevitzky is suffering from a severe cold and will not be able to conduct the Orchestra this evening. Mr. Richard Burgin, assistant conductor, will conduct the program in his place.

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, FEBRUARY 7, *at* 8:30 *o'clock*

Programme

HAYDN.....Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

DEBUSSY.....“La Mer,” Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SYMPHONY IN B-FLAT MAJOR, NO. 102

(No. 9 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo,* with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He

points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

~

The degree of Debussy's deliberate remoteness from reality seems to have confused some of the first critics of *"La Mer."* Léon Vallas finds a certain significance in the composer's insistence upon a cover design reproducing a wave from a print of Hokusai. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

~

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has

induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have

known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which — Heaven be praised! — appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann — that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best when I don't think about it, and some parts come out beautifully and fill mè with joy."

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second move-

ment: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale.*"

Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

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"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form; for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special

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expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are

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movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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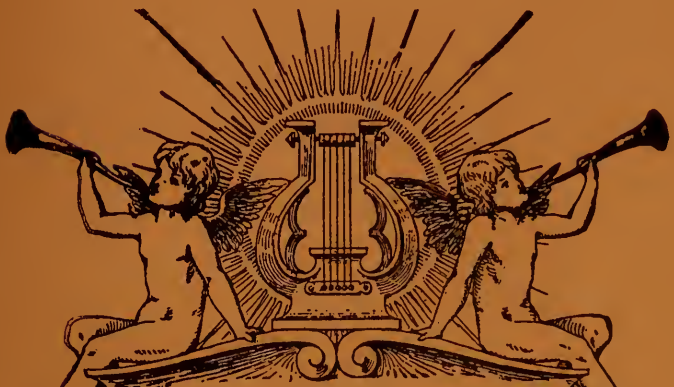
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ANNOUNCEMENT

Dr. Koussevitzky is suffering from a severe cold and will not be able to conduct the Orchestra this evening. Mr. Richard Burgin, assistant conductor, will conduct the program in his place.

John M. Greene Hall · *Smith College* · Northampton

Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, MARCH 7

Programme

ROY HARRIS.....Symphony No. 3 (in one movement)

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67

Narrator, RICHARD HALE

INTERMISSION

BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; assai meno presto: Tempo primo
IV. Allegro con brio

SYMPHONY NO. 3

By Roy Harris

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proof reading in January, 1939. The Symphony was first performed in Boston, February 24.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

The Symphony is a continuous work in one movement, of about twenty minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

Section I. Tragic — low string sonorities.
Section II. Lyric — strings, horns, wood winds.
Section III. Pastoral — emphasizing wood-wind color.
Section IV. Fugue — dramatic.

A. Brass — percussion predominating
B. Canonic development of Section II material constituting background for further development of Fugue
C. Brass climax. Rhythmic motif derived from Fugue subject

Section V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds
Brass and percussion develops rhythmic motif from climax of Section IV

Materials:

1. Melodic Contours — Diatonic — Polytonal.
2. Harmonic Textures — Consonance — Polytonal.

Since the music of Roy Harris was first heard at the Boston Symphony concerts with the first performance of his "Symphony: 1933," on January 26, 1934, this composer has written music of interest, and he has not lacked performances. The Second Symphony, composed in 1934, was performed at these concerts February 28, 1936, Richard Burgin conducting. The published orchestral works of Mr. Harris include, beside the first two symphonies, an Andantino (1931); Chorale for String Orchestra (1933); "Johnny Comes Marching Home" (1934); "Farewell to Pioneers" (1935); Prelude and Fugue for String Orchestra (1936); "Time Suite" (1937). More recent, and still unpublished, are a Violin Concerto, Symphony for High School Orchestra, Piano Concerto, Prelude and Fugue for Strings and Trumpets. There is a considerable list of choral works and chamber music. The "Symphony: 1933," "Johnny Comes Marching Home," three choral works, and eight chamber works have been recorded for the phonograph.

When the "Symphony: 1933" was performed here, the present writer remarked in this place: "A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most

performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of 'Cimarron' origin, has made him one of the most described. Even while his musical identity was in the first stages of unfolding (he may be said to have reached his stride about 1927), this identity was roundly phrased in the magazines, inexorably enshrined between cloth covers. John Tasker Howard (in 'Our American Music'), Paul Rosenfeld, and others have sketched a wordy background for his music, a background in which the West figures with a capital W; and although Harris left his native State for California at the age of five, these writers speak of 'vast prairies,' 'open spaces,' and 'cowboy origins.' There is indeed an undeniable air of the West in his music; whether it is everything that it has been called remains to be determined. At any rate, we have another interesting instance of our persisting racial self-consciousness and root-seeking; a quest, it must be added, in which the composer concurs. Roy Harris has written enlightening words on the subject of his aims. He is still more fortunate in the more expressive medium of his art. It is entirely predictable that his music — music of unmistakable directness — will survive its verbal defences, and reach a general understanding simply on its own qualities."

There seems no reason at this time to alter these observations. Much more has been written about Harris in a similar vein. And Mr. Harris himself has written more than once, defining the present status and outlook of the American composer (*Scribner's Magazine,* October, 1934) and analyzing his sensations and problems of self-realization as a creative musician (*Musical Quarterly,* April, 1934). Meanwhile, surely no less than before, his more recent music possesses its own voice and needs no spokesman.

In his article for *Scribner's,* "American Music Enters a New Phase," Roy Harris speaks of the life in this country, economic and musical, at the moment, and what may be looked for in the immediate future. "This sullen colossal thing is not us. We built it. We lent ourselves to its inhuman rhythm because it seemed to multiply the power and glory of our collective self. We made it click. But we never did accept it. For us millions of 'unknown' Americans this great commercial machine was never more than an experiment. Back of our spendthrift energies and giddy enthusiasms there was always a touch atavistic wisdom stubbornly sifting and weighing the effects of our daily lives. Back of it all we realize that the universe still keeps faith with us, that the sun still shines, calling forth harvest from the earth; that our grains and fruits and animals still multiply, that we still possess the capacities for love and parenthood, that our tomorrows give promise. The good biological stuff in our blood and bone assures

us that we will reconstitute our world with broader, more representative human values.

"In that reconstitution, music will probably play an important rôle, because it can most completely liberate and express those powerful, intangible, subtle feelings which motivate human impulses.

"That is why music is variable, dynamic, and tough as mankind itself. It has survived wars, famines, pestilence. It has thrived on one soil only to be carried to a new soil, where the fruit of one development became the seed of a new growth. The three-fold cycle is autogenic: the acceptance of musical culture from an older society; the dissemination of this imported music into a broad and intensive activity; and finally the development of a *new* music, an indigenous music created from the intensities of a specific place and time, embodying new idioms which identify and record the emotions of the people who produced it. America has already lived through the first two periods of this cycle of development.

". . . If we seriously realize that music is one of our most powerful agents for social unity, and consciously begin to cultivate it as such, America will absorb the resources of the present music business with as little resistance as the family and the community absorb the productive resources of a child as he grows to manhood.

"The tide seems to be turning in our favor. However, it remains to be seen whether Whitman's 'I hear America singing' will prove to be the dying echo of an over-confident hope, or the prophecy of strong voices arising from the lives of millions of Americans."

Aaron Copland, contributing to the *American Mercury* (for April, 1935), answered the statement of George Jean Nathan in that periodical that the "weakness" of American music "lies in the circumstance that its hopeful composers are in the aggregate trivial men." Mr. Copland listed in retort four at least who are very distinct and upstanding personalities. They are Roy Harris, Roger Sessions, Virgil Thomson, and Walter Piston (the list, one hastens to add, could be well extended to include Mr. Copland himself). Of Mr. Harris, his fellow composer points out that he has attained a ready popularity which is not facile and shallow, but significant, that he has lived up to the "considerable legend" that has "already grown up around his log-cabin origins and early life as a truck driver." Mr. Copland stresses first of all the melodic gift of Mr. Harris as his "most striking characteristic. His music comes nearest to a distinctively American *melos* of anything yet done — in the more ambitious forms. Celtic folk songs and Protestant hymns are its basis, but they have been completely reworked, lengthened, malleated. Harris begins with this natural wealth of melodies (he says he has enough now in his note-

books to last him ten years) and then it becomes his problem to combine, juxtapose, develop, elongate them — in short, to rework them into significant forms (thus far he has succeeded best in his *scherzo* movements). But at this point in the process of composition, technique comes in; and the adequacy of Harris' technical equipment has often been questioned. At first the late start in his musical education was observed in a certain awkwardness, both in handling his material and in writing for instruments. But gradually, as though in spite of himself, this awkwardness became part and parcel of his style, taking on a charm of its own. As Walter Piston acutely writes: 'The slightly uncouth awkwardness, the nervous restlessness, Harris would undoubtedly consider defects rather than qualities. If these characteristics are due, as some think, to a lack of technic, let us hope the man can in some way be prevented from acquiring a technic that would rob his musical language of some of its most valuable attributes.' One thing is certain, however, his grasp of materials has become stronger with each new work, and he is gradually forging a technique of his own. There is something impressive in the progress of this former backwoodsman. What he writes in general is music for the 'big public'; it has sweep, power, emotional breadth."

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"PETER AND THE WOLF," Orchestral Fairy Tale for Children, *Op.* 67

By Serge Prokofieff

Born at Sontsovka, Russia, April 23, 1891

The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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Concerto No. 12 — Larghetto.....Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse.....Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
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Symphony No. 4 in A major ("Italian").....Mendelssohn
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Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral").....Beethoven
Symphony No. 102 in B-flat major.....Haydn
Symphony No. 94 in G major ("Surprise").....Haydn
Symphony No. 8 in F major.....Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
"The Enchanted Lake".....Liadov
Wiener Blut — Waltzes (Vienna Blood).....Strauss

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. When he completed it in the summer of 1812,* four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed

* The manuscript score was dated by the composer "*1812; 13ten* ——"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off leaving posterity perpetually in doubt whether it was May, June, or July.

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Programs for 1939 — Dr. Koussevitzky will make the programs from the following list: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, Symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others to be announced.

History — The Berkshire Symphonic Festival was established in 1934 by summer and permanent residents of the Berkshires, not for monetary profit, but to bring joy and beauty, to promote the cause of music, to establish a great festival center in America. Here in 1938 before a capacity audience, the Berkshire Symphonic Festival dedicated its music shed with a superb concert by the Boston Symphony Orchestra under the direction of Dr. Koussevitzky. The music shed, seating approximately 6,000, is unique in America. Its utter utilitarian simplicity only emphasizes the beauty of its design.

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— *The Portland Oregonian.*

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in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent."

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von de Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

~

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts

* Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

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of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale.*

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*).

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Saturday	Afternoon	Mar. 11 at 2.30	Carnegie Hall	New York
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Friday	Afternoon	Mar. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 18 at 8.15	Symphony Hall	Boston
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Thursday	Evening	Mar. 30 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 31 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Apr. 1 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Apr. 4 at 8.30	Metropolitan Theatre	Providence
THURSDAY	Afternoon	Apr. 6 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 8 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Apr. 14 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 15 at 8.15	Symphony Hall	Boston
Monday	Evening	Apr. 17 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Apr. 18 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 21 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 22 at 8.15	Symphony Hall	Boston
*Tuesday	Evening	Apr. 25 at 8.15	Symphony Hall	Boston
Thursday	Evening	Apr. 27 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Apr. 28 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 29 at 8.15	Symphony Hall	Boston

(Subject to change)

* Pension Fund Concerts

"The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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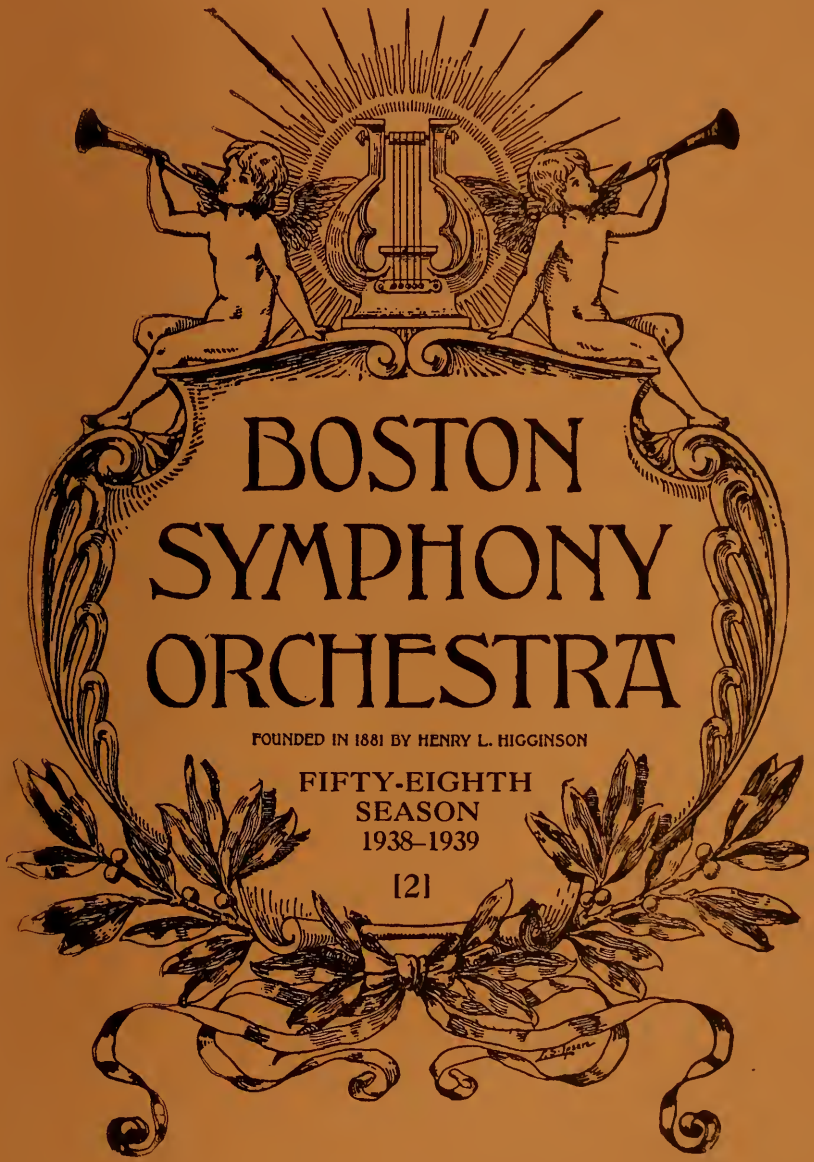
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[2]

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FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.
DICKSON, H.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
FRANKEL, I.
JUHT, L.
GIRARD, H.
DUFRESNE, G.
DELESCLUSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
RATEAU, R.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Eb Clarinet

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Piano

SANROMÁ, J.

Librarian

ROGERS, L. J.

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FIFTY-EIGHTH SEASON, 1938–1939

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *March* 8

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-EIGHTH SEASON, 1938–1939

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

WEDNESDAY EVENING, MARCH 8, *at* 8:30

Programme

SCHUMANN.....Symphony No. 4 in D minor, *Op.* 120

I. Andante: Allegro
II. Romanza
III. } Scherzo
IV. } Largo: Finale
(Played without pause)

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67

Narrator: RICHARD HALE

INTERMISSION

STRAUSS.....“Also Sprach Zarathustra,” Tone Poem, *Op.* 30
(Freely after Friedrich Nietzsche)

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The most recent performance at the Boston Sypmphony concerts was on October 30, 1936.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its

* "Preludes and Studies."—W. J. Henderson.

mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwith-

standing the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

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"PETER AND THE WOLF," Orchestral Fairy Tale for Children, *Op.* 67

By Serge Prokofieff

Born at Sontsovka, Russia, April 23, 1891

The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an

oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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TONE POEM, "THUS SPAKE ZARATHUSTRA" ("Also sprach Zarathustra") (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra. The most recent performance at these concerts was March 5, 1937.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise.

Nietzsche's sister referred to it as "dithyrambic and psalmodic" – certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian seer who is supposed to have lived about 1000 B. C. Beyond this, the two seem to have few points in common. The German philosopher wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself – through truthfulness, the overcoming of the moralist through his opposite – through *me:* that is what the name Zarathustra means in my mouth."

In a preface to his English translation of Nietzsche's poem, Alexander Tille, of the University of Glasgow, wrote:

"The scene of 'Thus spake Zarathustra,' is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives – the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

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EDWARD A. TAFT
Chairman, Friends of the
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This paragraph from Zarathustra's introductory speech is printed opposite the title page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

Instead of a detailed musical analysis, Philip Hale allowed quotations from Nietzsche (in Dr. Tille's translation) to describe the succession of episodes in the score:

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great

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riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing,* O my soul! Behold, I myself smile who foretell such things unto me. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing,* lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most — I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different.* We *seek* different things . . . ye and I. For I seek more *security.* . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity.*' " . . .

Much farther on a passage in the strings, beginning in the violon-

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KEITH FALKNER, *Baritone*

cellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

Tanzlied. The dance song begins with laughter in the wood wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

"Nachtlied" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"Nachtwanderlied" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

COMING CONCERTS

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SERGE KOUSSEVITZKY, Conductor

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Thursday	Evening	Mar. 16 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 18 at 8.15	Symphony Hall	Boston
Monday	Evening	Mar. 20 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 21 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 25 at 8.15	Symphony Hall	Boston
Thursday	Evening	Mar. 30 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 31 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Apr. 1 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Apr. 4 at 8.30	Metropolitan Theatre	Providence
THURSDAY	Afternoon	Apr. 6 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 8 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Apr. 14 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 15 at 8.15	Symphony Hall	Boston
Monday	Evening	Apr. 17 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Apr. 18 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 21 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 22 at 8.15	Symphony Hall	Boston
*Tuesday	Evening	Apr. 25 at 8.15	Symphony Hall	Boston
Thursday	Evening	Apr. 27 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Apr. 28 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 29 at 8.15	Symphony Hall	Boston

(Subject to change)

* Pension Fund Concerts

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept! —
FOUR!
From deep dream I woke to light
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe, —
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

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Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
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